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VON FRIEDRICH NIETZSCHE**

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A STUDY OF HERWIG REITER'S 5 LIEDER NACH TEXTEN
VON FRIEDRICH NIETZSCHE

BY

MARK STINGLEY

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a concentration in Performance and Literature
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2018

Urbana, Illinois

Doctoral Committee:

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ABSTRACT

Herwig Reiter's *5 Lieder nach Texten von Friedrich Nietzsche* has not received the scholarly examination which it warrants. After a copy of the score was sent to me by good friend and colleague Professor Walter Moore, who is a close friend of Mr. Reiter, I was immediately enthralled by the song's depth of poetry, beauty, richness of texture, compositional sophistication and by the fact that the five Lieder are relatively unknown. In this thesis I embark on a detailed poetic and formal analysis of the five Lieder. In order to attain a clear understanding of Reiter's five Lieder, I have also undertaken a comprehensive study of the score. This has involved making a literal translation and interpretation of each song, as well as comprehensively examining harmony, formal structure, melodic content, rhythm and texture. The thesis shows and confirms Reiter's high regard for the melding of poetry and music. His exclusive use of the octatonic scale throughout the Lieder enables Reiter to shape, color and form the music to Nietzsche's under-appreciated but passionate, first-rate poetry. An in-depth study of Nietzsche's formative years, studies, philosophy and how these shaped his poetry is central to a deeper understanding of Reiter's Lieder. My examination of Reiter's compositional style reveals his deep regard for the music of Wagner, Bartók, Berg, and others; but he maintains a sense of originality, complexity and maturity that is uniquely his own.

To my wife, Mary-Christine

Thank you so very much for your understanding and support!

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I thank my dear friend and collaborative pianist from Vienna, Austria, Walter Moore for introducing me to Herwig Reiter's *5 Lieder nach Texten von Friedrich Nietzsche* and allowing me the opportunity to work with you again. You have been an inspiration to me since I first met you while living in Vienna. To Mr. Reiter: obviously this project could not have been completed without your wonderful composition, our work together in Vienna and our lovely post rehearsal "chat" and interview. Art Pape, my dear friend and student: thank you so much for your encouragement while I was blessed to know you. I will miss you dearly!

My thesis committee has shown me the guidance that I needed "down the home-stretch". Thank you, Professor Carrillo and Professor Mattax, for the deep understanding and intelligence you bring to the classroom, as well as your valuable input and suggestions. I also thank Professor Bashford, for your supervision of my project and your support throughout my studies at the University of Illinois. John Wagstaff: thank you very much for all of your assistance.

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CHAPTER 1: INTRODUCTION

Very little scholarly research has been done on Herwig Reiter, his choral works or specifically his songs for solo voice. The existing literature mainly consists of the compositions themselves, CDs of his choral compositions, Reiter's book for chorus¹ and his published textbook². Herwig Reiter's musical career to this date has mainly been spent as a music educator and composer of choral sacred music. His compositions, especially his works for solo voice, have not yet received scholarly attention, and are relatively unknown outside of Austria and Germany. Since to my knowledge there have been no analytical studies of any of Herwig Reiter's compositions, the primary source for this project has been the full score of the *5 Lieder nach Texten von Friedrich Nietzsche*³ for baritone, piano and cello. There is currently no entry on Herwig Reiter in the Grove Online Dictionary of Music and Musicians, and no dissertations with any relationship to this current project. Mr. Reiter has a very limited online presence, with the exception of his website, which contains basic biographical information and a listing of his compositional *oeuvre*.

The continuation of great German Lieder composers such as Schubert, Brahms and Wolf was perpetuated in the compositions of many composers in the late nineteenth century and early twentieth century. The prolific works of such composers as Mahler, Strauss, Berg, and Webern kept the tradition of Lied not only thriving, but “the Lied was taken from the drawing-

¹ Herwig Reiter, *Sammlung von Chorwerken in 2 Bänden* (Vienna: Musikverlag Alexander Mayer, 1999-2004).

² Herwig Reiter, *Hören und Gestalten : ein Arbeitsbuch für Musikerziehung* (Vienna: Pädagogische Verlagsgesellschaft, 1977).

³ Herwig Reiter, *5 Lieder nach Texten von Friedrich Nietzsche* (Vienna, Austria: Musikverlag Alexander Mayer, 2004).

room or recital platform to the concert hall: it was no longer a polite genre”.⁴ Often, their Lied compositions utilized other instruments to complement the piano or were conceived with orchestral accompaniment, such as Mahler’s *Lieder eines fahrenden Gesellen* (1883–5), *Kindertotenlieder* (1901-4) and *Das Lied von der Erde* (1908-9). After World War I, many composers would forego composing Lieder in favor of other works. “Berg, who had been a compulsive writer of Lieder in his youth, produced only one song in his last 20 years.”⁵ What had seemed to be a thriving and ever-evolving meld of German poetry and music had seemingly reached a cross-road. As the *New Grove* article on the Lied explains: “The culture of intimate, personal and national expression that had produced the Lied seemed moribund by the 1970s. The writing of Lieder was then revived by a new generation of German composers, among whom Wolfgang Rihm has composed several sets, usually on verse conveying emotional extremity to the point of insanity (e.g. *Hölderlin-Fragmente*, 1976–7; *Wölffli-Liederbuch*, 1980–81), as if at the end of the tradition could come only mad songs.”⁶ Herwig Reiter and his Lieder compositions, in particular *5 Lieder nach Texten von Friedrich Nietzsche*, deserve to be included in this discussion. My project recital included not only Reiter’s Lieder but also Wolfgang Rihm’s *Sechs Gedichte von Friedrich Nietzsche*. Both composers exhibit many differences in their compositional style, use of melody, harmony, etc., but together they display a keen sense of dramaticism and lyricism and they place the poet and his verse in the best possible light.

⁴ Norbert Böker-Heil, David Fallows, John H. Baron, James Parsons, Eric Sams, Graham Johnson, and Paul Griffiths. "Lied." *Oxford Music Online*. 17 Apr. 2018.
<http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016611>.

⁵ Ibid.

⁶ Ibid.

The aim of this thesis is to investigate and analyze Reiter's *5 Lieder nach Texten von Friedrich Nietzsche*, composed in 1994/95. This collection of Lieder has not received the scholarly examination it warrants. Mr. Reiter is best-known throughout Europe for his sacred and oratorio compositions, but remains relatively unknown in the United States. Because of their innate difficulty, these Lieder, at this point, have only been presented at a “house-concert” in Reiter’s home. Consequently, my performance of this work will be an American premiere. The composition was revised and published by Musikverlag Alexander Mayer-Wien in 2004 but there is no U.S. distributor. A copy was sent to me by my good friend and colleague Professor Walter Moore, who has been a very successful collaborative pianist, has lived and taught in Vienna, Austria for the last fifty years, and is a close friend of Herwig Reiter.

Another goal of this project is to provide an in-depth analysis of Friedrich Nietzsche's poetry as set to music by Mr. Reiter. I have researched Nietzsche's *oeuvre* and determined the relationship that the poetry might possibly have had to his life experience and investigated the relationship of the text to the music in each of Reiter’s five Lieder. As an example, Nietzsche is best-known for his widely quoted statement “Gott ist tot” (God is dead). The fourth of the *5 Lieder nach Texten von Friedrich Nietzsche* is titled “Dem unbekannten Gotte” (To the unknown God). I hope to bring Friedrich Nietzsche's intent to light, and to assess whether this Lied was written at some point in his youth or during the period from 1858 to 1864 when he was possibly questioning his faith while studying theology and classical philology at the exclusive Landesschule Pforta in Germany . As part of my analytical work I have read numerous books on Friedrich Nietzsche in order to have a better understanding of his poetry, literature and

philosophy. These include Richard Schacht's book, *Making Sense of Nietzsche*⁷, and Nietzsche's book, *Also sprach Zarathustra*⁸.

In January of 2016, I worked extensively on the Lieder with Mr. Reiter, Professor Walter Moore and a prominent cellist from the Wiener Symphoniker in Vienna. After our very detailed musical sessions, I interviewed Mr. Reiter as to his thoughts and on the motivation for his use of Nietzsche's poetry in his *5 Lieder nach Texten von Friedrich Nietzsche*. In so doing, I gained valuable insight into his compositional process and his musical, poetical and philosophical influences. Moreover, the musical sessions and subsequent interview with the composer in Vienna led to a number of discussions concerning performance problems such as balance, tempi, dynamics, etc. When our interview concluded, I was most honored to receive from Herwig an autographed copy of a new group of songs titled *12 Lieder nach Texten von Erich Kästner*.⁹ Reiter expressed his desire that I consider giving a performance of his Lieder on the text of Kästner as a "World Premiere". My project will culminate in a recording of the *5 Lieder nach Texten von Friedrich Nietzsche* in Austria or in the U.S., and a subsequent performance in Vienna.

My introduction to the music of Herwig Reiter evolved out of several conversations with colleagues in Vienna, Austria. I lived a number of years in Vienna and maintain close ties with many collaborative pianists, singers, and other musicians and friends. After several

⁷ Richard Schacht, *Making Sense of Nietzsche: Reflections Timely and Untimely*. International Nietzsche Studies (Urbana: University of Illinois Press, 1995).

⁸ Friedrich Nietzsche, *Also sprach Zarathustra: ein Buch für Alle und Keinen* (Chemnitz, Saxony: Ernst Schmeitzner, 1883-1891); English translation by Walter Kaufmann as Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for All and None* (New York: Modern Library, 1995).

⁹ Herwig Reiter, *12 Lieder nach Texten von Erich Kästner* (Vienna, Austria: Musikverlag Alexander Mayer, 2015).

recommendations, I was immediately enthralled with Herwig Reiter's *5 Lieder nach Texten von Friedrich Nietzsche*. As I stated earlier, Professor Walter Moore recommended these five Lieder highly because of their depth of poetry, beauty, richness of texture, compositional sophistication and because of the fact that the five Lieder are relatively unknown.

CHAPTER 2: HERWIG REITER

Biography

Herwig Reiter (b. 1941 in Waidhofen/Thaya, Austria) comes from a very musical family. His father (Albert) and brother (Hermann), both of whom have passed away, were well known composers throughout Europe, having won a significant number of competitions and prizes and having received many honors during their compositional careers. Reiter's father had a tremendous influence on the young Herwig, something which translated into his first composition at approximately the age of eight. In my interview with Mr. Reiter, he stated that this was titled "Hexentanz" (The Witches' Dance).¹⁰ When he began composing at such a young age, both of his parents were quite pleased and felt, "yes, you have to learn something" in regards to composition. This desire by his parents to educate him in music theory, counterpoint and composition never came to fruition, although he did begin his musical education as a member of the prestigious and world-renowned Wiener Sängerknaben (Vienna Boys' Choir).

Reiter was first exposed to serial music at the age of eighteen when Karlheinz Stockhausen gave several concerts of his works in Vienna. At the time, Reiter was very impressed with Stockhausen's works and began to compose his own serial music. He spent most of his childhood afternoons composing many works incorporating serial techniques, and listening to compositions such as Stockhausen's *Gruppen für drei Orchester* and others by composers such as Henri Pousseur, Luigi Nono, and—as Mr. Reiter stated— "God knows what else". After having spent a number of years using serialism in his compositions, Mr. Reiter noted during our discussions that "since my teen-age years, serial music continues to mean nothing to me". While

¹⁰ Herwig Reiter, "Interview," translated by Mark Stingley, see Appendix for full transcript, January 16, 2017.

eventually becoming disenchanted with serialism, and resigning himself to the fact that as a composer he would not become known as one of Vienna's well-respected composers, he came to the realization that "okay, I'm probably the only one in my family who cannot compose. If I do not compose, I will play the piano and study to become a conductor." He also received his formal training in music education, German literature and piano in Vienna. Even before completing his studies, he was appointed *Kapellmeister* to the Vienna Boys' Choir, with which he worked from 1963 to 1970. From 1964 to 1980 he taught at a school in Vienna where music and visual arts were emphasized.

Beginning in 2002, he was appointed professor of music education and conducting at the Universität für Musik und darstellende Kunst Wien (University for Music and Dramatic Arts in Vienna). Reiter is also credited with founding the Vienna Youth Orchestra and the Webern Chamber Choir, known for their many Austrian radio broadcasts. Since retiring in 2008 he has devoted himself mainly to his compositional work. Many of Reiter's compositions have been released on CD, and his first opera, *Campiello*, was premiered in 2010 by the Neue Oper Wien. He has published two textbooks on music education—*Hören und Gestalten* (Listening and Phrasing) and *Musikstudio* (Music Studio)—as well as a collection of his choral works.

In 1987 he was awarded the Lower Austrian State Prize for achievements in the field of Music Education. Other achievements include the Erwin Ortner Prize for the promotion of choral music, an Appreciation Award for Music from the Republic of Austria, the 2007 Culture Award of Lower Austria, and the 2011 Music Prize from the City of Vienna.¹¹

¹¹ Herwig Reiter, "Biography," accessed April 14, 2015, <http://www.herwigreiter.com/index.php>.

Compositional process and his views on the poetry

Reiter began to write music for solo piano and for voice and piano in his youth. While vacationing on the island of Samos in 1994, at the age of 53, he felt the urge to compose once again after several years as a conductor, author and educator. The first result of this endeavor was a trio for flute, cello and piano. This trio foreshadows the use of the octatonic scales that he used predominantly throughout *5 Lieder nach Texten von Friedrich Nietzsche*. I believe that the octatonic scales beautifully molds together the text, piano and cello parts of the *Lieder*.

Prior to our rehearsals in Vienna and my interview with the composer, Reiter said during our brief phone conversations that he didn't have much to say about the compositional process behind these songs. Rather than making extensive compositional plans prior to sitting down at the piano, he stated that "I simply sit down, begin to write the composition so that the poet should be satisfied and the listener is touched by the interaction of text and music. If I have found a convincing starting point for this, I will only follow the words of the poet, my emotions (my blood pressure can be measurably high) caused by the text (usually very strong!) and my hearing, which dictates my tone sequences and harmonies. Again and again I interpose critical phases in between and observe myself whether I am intellectually and also emotionally satisfied with the result, whether something might bother me (for example, if something has become rhythmically too uniform or too complex, if harmony is too banal or too dissonant, the melody has no convincing structure, or very often with regard to the "form": whether a musical thought in relation to its meaning, that is, to the interest which it might arouse in the listener, was too

long or too brief). If I am satisfied with all this and, in my opinion, there is nothing to improve, I go on. But even then something of this already “finished” section sometimes changes, because new aspects often arise from the balance to the following sections: e.g. a motive that comes later, to let a little note already be heard in an earlier section, or to put the already “finished” section into an even more simplified form, in order to have the opportunity afterwards to increase it all the more strongly.” Simplifying is an important process for Reiter. He believes that, apart from visionary moments in a composition, one should normally only expect a listener to understand what he [the listener] can. Therefore, he tries to first engage the listener so he can first follow without effort, and only gradually brings more complex sound connections and “oblique” chords into play. Reiter gave me as an example the style of Sigmund Freud, who also developed things that were difficult to understand so slowly that one could follow his line of thought. Reiter’s method of composition involves utilization of both the piano and his “inner ear,” because “it is simply faster to do it that way”. He states that “Modern music has such complicated chords, that if you only want to deal with it using your inner ear, then you can hang around with one chord for a whole minute before you figure out what it is”.¹² Reiter is also quite adept in the use of the music software, Sibelius. Sibelius is an intuitive interface that enables him to compose directly from the piano and have it play back while he listens for errors, as well as converting his compositions immediately to sheet music.

I feel that the music of the *5 Lieder nach Texten von Friedrich Nietzsche* not only compliments but enhances Nietzsche’s poetry. Reiter admits that he “basically sits down and composes something without thinking about it a lot, and then ascertains that the music is

¹² Herwig Reiter, “Interview,” February 7, 2017, translated by Mark Stingley.

related to the text”. When in the midst of working on a composition, the time he spends trying to fall asleep and the time right before he rises from bed plays an important part in the compositional process. It is during this time when, he states, “a lot of ideas fly around in my head and I can normally use these ideas”. Also, Reiter has a very “conditional liking for formally designed works”. Even though an element of coincidence certainly permeates his compositions, he is very conscious that they maintain a sense of design and logical form. He states, “I don’t stop working on a composition until it is completely logical, and before an element in it can be recreated in the same way without it being necessary for me to change 13 tones and the chord and so on. I demand of myself that everything be completely logical and capable of being simply described. My process is not such that I first calculate the design and then write out what I have calculated. But rather, I just write and then after 7 measures I suddenly see there is a correlation and so on, and because of that, I must proceed in this manner. The trick is actually, that you choose the possibility that makes the most sense and that allows the maximum amount of logical correlations.” He also notes that there is a spiritual element to his compositions that helps to guide him: “I believe that there is, inside the composer— or, actually inside all human beings—something spiritual which takes possession of a man when he is doing certain things. That creates good fortune or luck. I do not feel that I am the creator of these things but that I have tried to capture it or attempt to bring it down. I feel, when composing, that what I am composing was already there. When it turns out good and it works out, then I think, ‘actually, all I did was find it’. It is difficult to describe. But it makes me happy.”¹³ It was very obvious, when speaking with Reiter, that he feels a deep connection to his

¹³ Herwig Reiter, “Interview,” February 7, 2017, translated by Mark Stingley.

music and, equally importantly, to the text that he chooses. He is a very spiritual and humble man, something which is quite evident in his belief that he not the “creator” of his compositions but only the person who was chosen to give them birth.

Admiration for Nietzsche’s poetry came much later in life for Reiter. He stated in our interview in Vienna that “I think that it had something to do with when I was young. By which I mean that, when I was eighteen, Friedrich Nietzsche was the last poet I wanted to set to music.” When Reiter was 53 years old and contemplating composing a group of Lieder, he revisited Nietzsche’s poems and found them to be very insightful, thus a motivation to begin composing again. Reiter has a deep respect for Nietzsche the philosopher, and believes Nietzsche’s body of work to be particularly interesting. That said, he feels many of Nietzsche’s philosophical beliefs to be incorrect, having a more profound respect for Nietzsche as a lyricist and poet. Reiter stated in our February 2017 interview, “He did not write a lot of poems, but the ones he wrote are, for me, absolutely first class.” The combination of Reiter’s love of Nietzsche’s poetry and the fact that this poetry has seldom been set to music was a prime motivation in the *5 Lieder nach Texten von Friedrich Nietzsche*. “Dem unbekannten Gotte”, “Venedig” and “Die Krähen schrei’n” are well known poems, and contrast perfectly with the lesser known introductory “Nun, da der Tag” and the final Lied in the group, “Fünf Ohren”. The reason Reiter chose these particular five Lieder out of Nietzsche’s poetic oeuvre is that “those are simply the ones that I liked the best. It has been said about me that I am better at choosing texts than I am at composing. Most people think that my choice of texts is sensational. I feel that way, too. I like good poetry very much. It is something very special for me. And I hate bad poetry”.¹⁴ Even though Nietzsche’s five poems

¹⁴ Herwig Reiter, “Interview,” February 7, 2017 translated by Mark Stingley.

set by Reiter are beautiful poetry, they are not a “cycle”. In the order that Reiter set them, however, they seem to fit together cohesively, show a wide variety of emotions and appear to progress quite naturally, despite the presence of a vastly dissimilar protagonist in each poem.

CHAPTER 3: FRIEDRICH NIETZSCHE

Biography

Friedrich Nietzsche (1844-1900) was a German classical scholar, philosopher, and cultural critic who became one of the most influential of all modern thinkers. Nietzsche's attempts to unmask the motives that underlie traditional Western religions, morality, and philosophy deeply affected generations of theologians, philosophers, psychologists, poets, novelists, and playwrights. He thought through the consequences of the Enlightenment's triumphant secularism, something expressed in his observation that "God is dead," in a way that determined the agenda for many of Europe's most celebrated intellectuals after his death. Although an ardent foe of nationalism, anti-Semitism, and power politics, his name was later invoked by fascists to advance the very things he loathed.¹⁵

Nietzsche's biographers seem to have pondered a lot about his illnesses, which undoubtedly severely impaired his life and thinking. But did they ever question whether these illnesses might be rooted in the psychological trauma of his infancy, or in deaths in his immediate family? There is much still to be understood in Nietzsche's philosophy, sense and theory of death, which can be traced back to the psychoanalyst Otto Rank. Rank felt that "the mastering of the fear of death serves the most central impulses which are forced on an individual. The guiding ideals of "Willens zur Macht" (will to power) or "ewigen Wiederkunft" (eternal rebirth), and the immorality which is innately within each and every one of us, should be the

¹⁵ Friedrich Nietzsche, "Biography," accessed April 28, 2014, <http://www.britannica.com/EBchecked/topic/414670/Friedrich-Nietzsche>.

basis for a reassessment of all values.”¹⁶ Nietzsche once called them “regulative Glaubensartikel” (Regulatory articles of faith), and they can be illuminating in the light of his mission to comprehend death. Even the elementary emphasis on “life” in Nietzsche's thinking indirectly attests to his, to a certain extent, unconscious fixation on the threat of death. The “will to power” proves to be a strategy for the management of death. The same is true of the associated imperative of the struggle against everything hostile to life, even if it involves a radical evolution. Nietzsche especially clarified how the idea of the “ewigen Wiederkehr des Gleichen” (eternal recurrence of the same) is meant to comfort the dying. The psychological pattern outlined here by the young Nietzsche is the basis for his religious conviction, which led to an early interest in theology. Wilhelm Pinder, a childhood friend, explained the death of Nietzsche's father and brother and how this influenced the young boy: “Thus the basic feature of his character was a certain melancholy, which manifested itself in his whole being - He had a very pious, intimate mind ...”¹⁷

Beginning in his youth, Nietzsche prepared himself for the vocational path that he later intended to take, namely, that of a preacher. One wondered again and again about the “little pastor”, as he was called, especially since he could recite “Bible verses and spiritual songs with such an expression that one almost had to cry.” A classmate even made a comparison with the twelve-year-old Jesus in the temple!¹⁸

¹⁶ Elizabeth Förster-Nietzsche, *Der junge Nietzsche* (Leipzig, Germany: Alfred Kröner, 1912), 26.

¹⁷ Elizabeth Förster-Nietzsche, *Der junge Nietzsche* (Leipzig, Germany: Alfred Kröner, 1912), 27.

¹⁸ Giorgio Colli/Mazzino Montinari, *Friedrich Nietzsche Kritische Studienausgabe* (Berlin; New York: Walter de Gruyter, 1967), 199.

As a pupil who loved to read, during the holidays Nietzsche enjoyed his grandfather's unusually large but not exclusively theological library. The studies of Richard Blunck¹⁹, Manfred Kaempfert²⁰ and Martin Pernet²¹ provided detailed information about his religious poems, songs and recordings during the period of his youth.

While first attending Landesschule Pforta, a rigorous private school in the country, he developed a "lively theological interest" and apparently showed no signs of questioning his faith or his idea of following in his father's footsteps as a Lutheran pastor. He was already learning Hebrew to prepare for the theological study he had envisioned.²² It wasn't until later in his studies that he apparently began to become uncertain of God's existence, evidenced by his writing the poem, "Dem unbekannten Gott".

¹⁹ Richard Blunck, *Friedrich Nietzsche: Kindheit und Jugend* (München, Germany: E. Reinhardt, 1953).

²⁰ Manfred Kaempfert, *Säkularisation Und Neue Heiligkeit; Religiöse Und Religionsbezogene Sprache Bei Friedrich Nietzsche* (Berlin, Germany: E. Schmidt, 1968).

²¹ Martin Pernet, *Nietzsche und das "Fromme Basel"* (Basel, Switzerland: Schwabe Verlag, 2014).

²² Elizabeth Förster-Nietzsche, *Der junge Nietzsche* (Leipzig, Germany: Alfred Kröner, 1912), 29.

Poetry and Philosophy

Nietzsche was one of very few philosophers who held poetry in very high regard at a time when most philosophers believed poetry to be not nearly as noteworthy as the art of philosophy. Sigmund Freud referred to poetry as juvenile, a medium through which poets would fulfill their own selfish desires. It is common knowledge that the philosopher Plato believed poetry to be a form of fallaciousness, and desired poets to have a very restricted role in society. Conversely, many poets historically have had a low opinion of philosophers. Nietzsche's poems can therefore be seen as giving a special insight into his philosophy, with both regarded as having equal value. All things considered, Friedrich Nietzsche's equal respect for both poetry and philosophy had key implications for the style and breadth of his thoughts on philosophy.

Most modern philosophical books regard clarity of reasoning as a prime objective. On the contrary, however, Nietzsche steers away from such familiar approaches of philosophical argument. His style of writing is equally if not more revolutionary than these traditionalists. An excellent example of this melding of poetry and philosophy is his *Also sprach Zarathustra* (Thus Spoke Zarathustra)²³, which was written almost exclusively with a sense of poetic style. While writing this most celebrated masterpiece, Nietzsche seems to have been consciously aware of his prose having a poetic, and possibly a musical flow. This raises the question of whether one of his intentions in writing *Also sprach Zarathustra* was to bring philosophy, poetry and music together, and thus bridge the divide that often exists between these disciplines.

²³ Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for All and None* (New York: Modern Library, 1995).

Music

Innumerable texts and books interpret Nietzsche's writings and philosophy as scholars continue to explore the rich depths of his literary oeuvre. His music and his poetry, despite vast research on it, and despite his being known as a highly regarded philosopher, have been almost entirely overlooked by scholars. Nietzsche loved that music was a part of his life, even declaring, in a letter to his close friend and musician Heinrich Köselitz, his heartfelt feelings toward music: "Without music life is pure fallacy, torment, banishment."²⁴

Early in his youth Nietzsche had learned to play the pianoforte and had become quite adept at it, even learning piano transcriptions of symphonic works. It is well documented that he was very diligent in his practice and loved to play piano four-hands with his best friend, Franz Overbeck. Thus in his attempts at composition, everything is conceived from the standpoint of the piano. From the age of ten to fourteen he studied notation and harmony. Oratorio performances in Naumburg Cathedral were a particularly notable experience for him, and it was during this time in his early development that he composed a Mass, a motet, a *Miserere* and, finally, parts of a Christmas Oratorio.²⁵

From the age of fourteen onwards he published an account of his life, and created "Werkkatalogen" (work catalogs) in which he painstakingly recorded his poems and

²⁴ Frederick R. Love, "Nietzsche, Music and Madness", *Music & Letters*, vol. 60, No. 2, Apr., 1979 (New York: Oxford University Press, 1979), 186.

²⁵ Michael Steinmann, *Nietzsche und die Musik*, accessed October 15, 2016, <http://www.f-nietzsche.de/musik.htm>.

compositions. In 1862 he planned an “Ermanarichsinfonie” (Ermanarich Symphony), modeling it after Liszt’s symphonic poem *Hungaria*. A friend of Nietzsche’s from Gersdorff, Germany writes in his memoirs: “His improvisations during his time at Landesschule Pforta are unforgettable to me, and I would like to believe that even Beethoven could not have fantasized more than Nietzsche, especially when there was a thunderstorm in the sky.”²⁶ In Bonn, where he began his philological studies in 1864/65, he had a great deal of time for theater and concerts, as is shown by his documented reviews of various performances. At the same time he was still eager to compose, especially favoring texts by Alexander Pushkin and Hungarian poet Sándor Petöfi. Consequently he was regarded as a musical authority by his fellow students, leading to his being mentioned in the operatic section of a local Leipzig newspaper in 1868.²⁷

Nietzsche was interested in contemporary music, especially the music of Richard Wagner. Nietzsche's deepest experience, both with regard to his philosophy and his attitude towards music, was the close encounter with Wagner, whom he had met as a student in Leipzig. Nietzsche was already composing himself, and wrote *Hymnus an die Freundschaft* (Hymn to friendship) for piano, along with the *Manfred-Meditation* (Manfred meditation). He also sought criticism and guidance from prominent and respected musical authorities, including sending his *Manfred-Meditation* to the famous conductor and pianist Hans von Bülow. Although von Bülow attributed to him a certain degree of skill in the setting of the poems, he thought that Nietzsche’s Manfred composition was atrocious. On another occasion, Nietzsche presented one of his compositions to Wagner in Tribschen, Switzerland, but encountered little in the way of

²⁶ Helmut Walther, *Nietzsche als Komponist*, accessed October 15, 2016, http://www.f-nietzsche.de/n_komp.htm.

²⁷ Ibid.

approval.²⁸ It is not surprising that such a music-lover as Nietzsche expressed himself “musically” in his poetry, philosophy and writings throughout his life. This is particularly evident, given his high esteem for the music of Wagner, in the fact that a few of his literary works even bear Wagner’s name in their titles: the books *Richard Wagner in Bayreuth* and *Der Fall Wagner* (The Case of Wagner), and Nietzsche’s critical essay “Nietzsche contra Wagner” (Nietzsche against Wagner). In 1871, Nietzsche held in high regard his new composition for piano *Nachklang einer Sylvesternacht* (Echo of a New Year’s Eve), repeatedly revised over four years with his good friend Franz Overbeck, but was reluctant to have it compared to Richard Wagner’s *Tribtschen Idyll*.²⁹

One can already see that Nietzsche had a very intimate relationship with music, and that he was interested in sacred music, playing piano, and composing oratorios and songs with texts by Klaus Grothe, Sándor Petöfi, and Alexander Pushkin. He was happy to dedicate his compositions to relatives or to local festivals.

Despite certain, sometimes quite disturbing, compositional defects, most of Nietzsche’s compositions are serious works rather than pieces composed in the context of a playful hobby. Nietzsche used music as well as language to deal with and transmit spiritual context. It was his means of communication, and some very appealing pieces were the result. The compositional deficiencies are the regrettable remnants of a person who had learned to compose without the

²⁸ Ibid, accessed October 17, 2016

²⁹ Michael Steinmann, *Nietzsche und die Musik*, accessed October 15, 2016, <http://www.f-nietzsche.de/musik.htm>.

benefit of a teacher or formal musical education. The fact that it is possible to compose something in music through diligence and being “self-taught” is also exemplified by Nietzsche’s Russian contemporaries Moussorgsky, Borodin and Rimsky-Korsakov.³⁰ Also, Nietzsche obviously showed in the field of philosophy that being mostly “self-taught” was not detrimental, but that the “sky’s the limit”.

In fact, Nietzsche the composer differed from other “serious” composers, specifically in his own interpretive experience of listening. For Nietzsche, musical creation, as well as listening, was always a direct expression of existence, with his music projecting subjective moods. His biographer Werner Ross expresses Nietzsche’s process of musical creation as follows: "Nietzsche was undoubtedly a musical naturalist and he had to see his mission in music and at the same time receiving praise for his playing the pianoforte. The proof of this theory is manifested in that Nietzsche’s music flowed easily into him. He was scarcely able to understand that composing is called work. His music revealed his creative longing and artistic activity. The memorable evening ... also showed the complicated process, accompanied by skepticism and annihilating judgments, to free the inner musician that made him sing.”³¹

The fact that Nietzsche had incomparably greater potency as a philosopher than as a musician is beyond question. In music, however, he was at least attuned to the depth and precision of expression that is evident in his poetry and literature. Beyond their deficiencies, however, Nietzsche's compositions and attempts at composition are of particular and high value

³⁰ Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin, Germany: Hanser Verlag, 1993), 598.

³¹ Werner Ross, *Der ängstliche Adler, Friedrich Nietzsches Leben* (Stuttgart, Germany: Deutsche Verlagsanstalt, 1980), 404.

for the clarification of his fundamental being and for what they reveal of this complex person's many individual facets.³²

³² Friedrich Wilhelm Nietzsche, Curt Paul Janz and Schweizerische Musikforschende Gesellschaft *Der musikalische Nachlass* (Basel, Switzerland: Bärenreiter, 1976).

CHAPTER 4: OVERVIEW OF THE 5 LIEDER

Theory

Herwig Reiter's composition on the text of Nietzsche is a noteworthy post-millennial work. The theoretical analysis that follows considers Reiter's sophisticated use of the three octatonic collections and their subsets. All of the five Lieder are based on the octatonic scale, in which whole and semitone steps alternate (for example, C, C#, D#, E, F#, G, A, A#, (C)). A special feature of the octatonic scale is that, in contrast to major and minor scales, it can be divided into identical, symmetrical halves. In detail, the octatonic scale can also be regarded as two diminished seventh chords which are a half-step apart, when spelled enharmonically (for example, C-E^b-G^b-B^{bb} and C#-E-G-B^b). Because the diminished seventh chord has only three transpositions, there is a significant overlap of diminished sevenths chords amongst each octatonic collection. The interval of a tritone is the point of symmetry within the octatonic scale. Neither the diatonic major or minor scale can be divided into identical, symmetrical halves; thus they are considered asymmetrical. This asymmetrical pattern of intervals leads to there being a tonic note (Whole - Whole - Half - Whole - Whole - Whole - Half for the ascending major). The two half steps also are of primary significance as they are separated by an unequal number of whole steps. As a result, a half step in a piece of music within the major scale helps us to establish where we are within the scale in relation to the tonic. There is no similar sense of tonic within the octatonic scale because these orientation points do not exist. Ambiguity concerning a sense of tonic is also a characteristic of the diminished seventh chord. In my discussions with Herwig Reiter, he stated that, "The tonic feeling in an octatonic scale oscillates between these tones, which corresponds to my flexible world view. Thus I do not want to fix this because there

are always new experiences which question everything that has been accepted so far.”³³

Another characteristic of the octatonic scale is that it is a scale of limited transposition. There are only three transpositions, in comparison to eleven for the major and minor scales. When the aforementioned octatonic scale is transposed up by a half step, the result is C#, D, E, F, G, Ab, Bb, B, (C#). Transposing up another half step results in D, Eb, F, Gb, Ab, A, B, C, (D). Each of these transpositions is exclusive in its collection of pitches, but transposing another half step brings the scale back to a reordering of the original collection i.e. D#, E, F#, G, A, A#, C, C#, (D#). In each of the 5 *Lieder nach Texten von Friedrich Nietzsche* Reiter predominantly uses the layering of major and minor chords within the octatonic scale to create a sound that is meant to bring forth a sense of darkness, loneliness, hopelessness, melancholy or “pessimism”. “Third-octave harmonies play an important role in the octatonic harmony, which I had already discovered at about 16 years of age. Since in the octatonic there is no real ‘dominant’ (replaced by the tritone), all compositions in this kind of tonality have a tendency to encompass pessimism, as if one were saddened by what we humans do to each other.”³⁴ Dominant chords are the engine behind modern functional harmony. They keep music moving. Dominant chords within the octatonic scale provide that sense of tension and release. Mr. Reiter believes, “therefore, that octatonicism provides a good opportunity for contemporary tonal composing. For me, especially, because it seems to come out of me, I feel it just as logically as major and minor, and I feel deeply moved by octatonic passages in composers like Benjamin Britten, Frank Martin, or Olivier Messiaen.”³⁵ Reiter’s use of bitonality, where two different scales or keys

³³ Herwig Reiter, “Interview,” February 7, 2017, translated by Mark Stingley.

³⁴ Ibid.

³⁵ Ibid.

(ex. C, D, Eb, F & F#, G#, A, B) are operating at the same time, was also used extensively by such pre-eminent composers as Stravinsky and Bartók. Formally, Reiter uses the three transpositions of the octatonic scale to develop each work's harmonic outline. Within this outline, subsets of the original collections are used in a traditional harmonic manner. In many instances, Reiter emphasizes the tritone and the minor/major interval relationships found within the octatonic scales. This results in a traditional tension and release by the moving of a dissonant interval to a more consonant one. He also, as a means of organization, employs brief phrases of similar harmonic and motivic content.

What makes the use of the octatonic scale in Reiter's *Lieder* so apropos is that it works both horizontally and vertically without the need for a specific tonal center. Therefore the octatonic scale and its subsets are the basis for what seems to be Reiter's most important emphasis on motivic organization, and the voice, piano and cello's support of Nietzsche's beautiful poetry. This allows the listener to experience the poetry and music in a true sense of "unity".

Rhythm

Collectively, the rhythm of each of the 5 *Lieder nach Texten von Friedrich Nietzsche* was created by Herwig Reiter with a deep sensitivity to the agogic aspect of the German language. Reiter's phrases coincide with the accents of the poetry, resulting in a natural flow of the text for the singer. Following in the footsteps of great composers such as Franz Schubert or Robert Schumann, this use of rhythm to help "paint" the sense of the text adds considerably to the passion, meaning and drama of each Lied's storyline. Mr. Reiter justifies this predilection in our

discussions and interview by expressing his distaste for “metronomic dance rhythm” in his compositional process. “The reason for this, of course, is to be sought in my being. I would say that the ecstatic dancers, or even just the ones tapping the rhythm with a foot, are as suspicious as political or religious ideologies. After all that has happened in the world, people should not agree with everything and simply participate, but remain consciously critical. In the rhythm of the voice, with its billowing, unpredictable ups and downs of stress, with its often only delicate delays and accelerations, with its attachment to the melodic sequence, I find something that corresponds to me (and perhaps even our time). In the philosophical sense, 95% of today's music goes in the other direction.”³⁶ Writing music to support poetry is fundamentally more complicated than writing instrumental music, because words and sentences (poetry) have their own implied rhythm that needs to be deliberately considered. Reiter’s use of rhythm in the vocal line is particularly nuanced, and follows the natural patterns of stress in the lyrics of Nietzsche’s poetry. The rhythm of the piano in each of the *Lieder* not only supports and compliments the vocal line but also adds another degree of passion and emotion. When I hear the cello, in particular its rhythm in the *5 Lieder nach Texten von Friedrich Nietzsche*, I hear how Reiter seems to be echoing the protagonist’s innermost thoughts and emotions (longing, melancholy, confusion, etc.). This support that the singer feels from both the piano and cello enables him/her to produce a most heartfelt and believable rendering of Nietzsche’s beautiful poetry.

³⁶ Herwig Reiter, “Interview,” February 7, 2017, translated by Mark Stingley.

Cello

Reiter added a cello to the scoring because it increases the melancholy mood of the poems in his group of songs. He stated during our interview in Vienna, “For the singing voice, it [the cello] is also a partner with whom one can get ‘help’.” Something which I always see as Nietzsche's longing, probably arose from the despair in his earliest youth that nobody would understand him, nobody would ‘help’ him. I believe that, for similar reasons, I felt drawn to the texts of Nietzsche, which I would otherwise consider skeptical as an anti-Semite and preparer of national socialist pathos.”³⁷ Reiter's experience of writing orchestral, piano and choral music is also evident in his writing in the *5 Lieder nach Texten von Friedrich Nietzsche*. His treatment of the cello part was well conceived, idiomatic and thorough; the cellist in our rehearsals had only positive comments regarding the composer's writing for the instrument. Even though the cello has the capacity to play double-stops and chords, it is generally more suited for the playing of a single line. There is one brief passage in “Die Krähen schrei'n” where Reiter's use of double-stops accentuates the percussiveness and *agitato* of the vocal line most effectively. Double-stops are used only once more, in the last Lied, “Fünf Ohren”, alternating between pizzicato (plucked) and arco (bowed) two-note phrases. When composing each Lied, Reiter was well aware of the sonic capabilities of the individual instruments (baritone voice, piano, cello) and their limitations. This consciousness results in a logical and beautiful sense of blend throughout the composition. The addition of the cello not only compliments the voice and piano but leads to the music having a much greater degree of emotion, passion, and realization of the text.

³⁷ Herwig Reiter, “Interview,” February 7, 2017, translated by Mark Stingley.

CHAPTER 5: 5 *LIEDER NACH TEXTEN VON FRIEDRICH NIETZSCHE*

Nun, da der Tag

Genesis

The poem used for “Nun, da der Tag” was titled “Der Einsamste” (The Loneliest One) by Nietzsche, and written in 1884 when he was 40 years old. I could find no scholarly research by any author in which “Der Einsamste” formed part of the discussion.

Nietzsche spent the greater part of the year before writing “Der Einsamste” composing his philosophical poetry *Also sprach Zarathustra*. His growth as a poet during this period is of immeasurable importance for the development of his poetic oeuvre. This last stage of development would never have been possible if he had not always been in the position of having to counter the perception that his poetry’s intent was bitter, hostile, virulent or sarcastic. Even this last stage of his poetic development contained a strongly intellectual impulse, something which was able to unfold into the highest beauty and artistic maturity in the period leading up to his death on August 25, 1900.

Nietzsche's last and most lyrical productions were closely connected with his prose efforts, often resulting in some of his most successful work and in every respect completing Nietzsche as an artist. They are the “Dionysos-Dithyramben” (Dithyrambs of Dionysus) and the group of poems preceding them, including “Der Einsamste”.

Can we say that Nietzsche the lyrical poet, during this later period of composition, discovered his own unique form, which was perfectly congruent with his faculties? This was the hymn-like form that he most often employed, with its loose and flowing sensibilities.

Some sort of connection to Heaven, referenced in the phrase “alle Himmel...zu jedem Müden sprechen” (all the heavens...speak to every tired being) in “Der Einsamste”, is possible evidence of his consideration of a higher being. The hymn, with its intoxicating outpouring of the lonely protagonist’s thought, is problematic in the pathetic exuberance of its rhetoric, passionately expressing Nietzsche’s point of view. This predestination towards using a hymn-like form lay deeply in Nietzsche’s essence and is seen in the writing style of the “Dionysos-Dithyramben” and the poem “Der Einsamste”. These unbounded prose hymns are divided into ever-more excited and splendid parts; Their effects coincide almost with the dithyrambic, in that the poems are usually brief, passionate and in an enthusiastic vein. He seems to have had a predilection for the apostrophe and the salutation. He also was inclined to rearrange his words according to a type of strong-weak rhythm, and to arrange the verse according to his ear. His prose uses sensuous imagery that springs directly into the ear of the listener, while his poetry takes on a more priestly quality through the prophetic language and preaching of the protagonist. Thus, this later genre also inspires Nietzsche to the highest poetical expression, almost simultaneously carried along by the continuity of nature. It is here, in his last stage of poetical composition, that landscape becomes the most important image for Nietzsche. The concepts of nature and human existence flow into each other and throw light and shadow onto each other. The “Sehnsucht Bäche” (longing streams) and “alle Himmel” (all the heavens) in “Nun, da der Tag” become equated with the life of the protagonist (Nietzsche himself?).

Text – translation, form and interpretation

1. *Nun da der Tag* (Now that the day)

Translation: Mark Stingley

Nun, da der Tag des Tages müde ward und aller Sehnsucht Bäche von neuem Trost plätschern auch alle Himmel, aufgehängt in Goldspinnennetzen, zu jedem Müden sprechen: "ruhe nun, ruhe nun!" was ruhst du nicht, du dunkles Herz? "Ruhe nun, ruhe nun!" was ruhst du nicht, du dunkles Herz, was stachelt dich zu fußwunder Flucht, was stachelt dich zu fußwunder Flucht, Wes harrest du? Wes harrest du? Wes harrest du?	Now that the day was tired of the day And streams of all longing Rippling from new comfort Also all the heavens, hung in gold-spun-webs, Speak to every tired-being: "now rest, now rest!" Why do you not rest, you somber heart? "now rest, now rest!" Why do you not rest, you somber heart? What incites you on to flight till feet are sore, What incites you on to flight till feet are sore, Who do you await?
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This first of the 5 *Lieder nach Texten von Friedrich Nietzsche*, expresses the protagonist's ambiguity of feelings and resignation. With its late-in-the-day enquiries and doubts he resigns himself to the fact and asks, "Was ruhst du nicht, du dunkles Herz...Wes harrest du?" (Why do you not rest, you somber heart...Whom do you await?). I believe it sets the tone for Reiter's group of songs and Nietzsche's prose. The poem is perfect to "begin the journey". One can draw a comparison with Wilhelm Müller's text in Franz Schubert's "Gute Nacht" from *Winterreise*, in that the poet is speaking of a sense of wandering, "was stachelt dich zu fustwunder Flucht" (What incites you on to flight till feet are sore). The protagonist in both Lieder carries this weight of deep loneliness, a sense of "putting one foot in front of the other" and the need "to rest," but resigned to the fact that "I must continue on this journey". Both Schubert and Nietzsche dealt with inner loneliness throughout the last years of their lives.

Music – Theory and Form Analysis

1. *Nun, da der Tag* (Now, that the day): The opening cello solo using the octatonic collection D#, E, F#, G, A, Bb, C, C# returns in the vocal line raised by a diminished 7th. By use of the large major 7th leap to the word “Himmel”(sky), the vocal line paints the picture of the "heavens" quite effectively (Example 4.1). The text “Ruhe nun!” (now-rest) in measure 18 exemplifies the dissonance (the leading-tone embodies the longing!) and the displaced rhythm indicates that this rest will probably never come. The piano texture is sparse for much of the Lied, and only appears in its *agitato* sections, but this means it is all the more effective when it does appear.

Example 4.1: mm. 14-15

sucht Bäche von neu-em Trost plätschern, auch al-le

15 sub. p mp dolce
Him-mel, aufgehängt in Gold-spin-nen-net-zen, zu je-dem

sub. p mp

In measure 20, at the beginning of the first *agitato* section, the octatonic collection changes to A, B, C, D, D#, F, F#, G#, a tritone above the opening cello solo. The restatement of the text “Ruhe nun!” (now-rest) in measure 25, now a half step lower, is pulled toward the B-natural resolution in the cello to reinforce this sense of despair and longing. The *agitato* returns in measure 27, with the piano line lowered by one half-step, utilizing the collection Ab, Bb, Cb, C#, D, E, F, G and joined by the cello. Then the voice further solidifies this feeling of “Was ruhst du nicht, du dunkles Herz?” (Why do you not rest, you somber heart?) (Example 4.2)

Block chords in the piano abruptly transition the “l'istesso tempo,” leaping an octave in the right hand upon the entrance by the cello, changing the octatonic pattern to D, Eb, F, Gb, Ab, A, B, C. The block chords in the piano rise by a minor 3rd every three bars until climbing with the cello for two bars to measure 44 and elevating the chordal structure by one half step. The agony and pain of “Was stachelt dich zu fußwunder Flucht” (What incites you on till feet are sore) is symbolized by the suddenly shifting expression with harsh dissonances, with an ostinato in the piano enhancing all the tumultuous rhythm as well as the excited back and forth of the singing voice. Within one measure this unbridled build-up diminuendos to the protagonist’s continuing question, “Wes harrest du?” (Whom do you await) supported by a pentatonic scale in the cello and conventional minor chords in the piano that are lowered by a half step every two measures (Example 4.3). The long sequel, consisting of the opening motifs, raises question after question. The conclusion projects continuing doubts, supported by the final C# diminished chord with the uppermost tone (A) being unresolved to the 5th (G).

Example 4.2: mm. 27-32

27 poco agitato ♩ = 108

was ruhest du nicht, du dun-kles

f

pp con Ped.

f

30 l'istesso tempo ♩ = 108
aber härter im Ausdruck

Herz,

pp secco, senza Ped.

pp

Example 4.3: mm. 48-53

allmählich etwas langsamer werdend

48 *p*

Wes har-rest du?

f *p*

51

Wes har-rest du? Wes har-rest du?

simile

Die Krähen schrein

Genesis

The poem used for *Die Krähen schrei'n* was ultimately titled *Der Freigeist* (The Free-spirit) by Nietzsche. The verses, written in 1884, arose during his work on the fourth part of his philosophical poetry, *Also sprach Zarathustra*.³⁸ Nietzsche initially gave the poem different titles, such as *Abschied* (farewell) and *Heimweh* (homesickness), *Die Krähen schrei'n* (The crows caw), *Aus der Wüste* (From the desert) and *Vereinsamt* (Lonely), under which title it was first published in 1894 in *Das Magazin für Literatur* (The Magazine for Literature).³⁹ The work is considered by many to be his most famous poem, and is found in numerous poetry anthologies such as the “Der Neue Conrady” (The New Conrady)⁴⁰, edited by Karl Otto Conrady, and “Der ewige Brunnen” (The Eternal Fountain)⁴¹, collected and published by Ludwig Reiners.

³⁸ Jörg Schönert, *Friedrich Nietzsche: “Der Freigeist”* (Berlin; New York: Walter de Gruyter, 2007), 186.

³⁹ Henning Ottman, *Nietzsche-Handbuch. Leben, Werk, Wirkung* (Stuttgart: J. B. Metzler Verlag, 2000), 152.

⁴⁰ Karl Otto Conrady, *Der Neue Conrady: das große deutsche Gedichtsbuch* (Düsseldorf: Artemis & Winkler, 2000), 517.

⁴¹ Ludwig Reiners, *Der ewige Brunnen- Ein Hausbuch deutscher Dichtung* (München: C. H. Beck, 2005), 636.

Text – translation, form and interpretation

2. *Die Krähen schrei'n* (The Crows Caw)

Translation: Mark Stingley

Die Krähen schrei'n Und ziehen schwirren Flugs zur Stadt: Bald wird es schnei'n, Wohl dem, der jetzt noch Heimat hat.	The crows caw And advance fluttering in flight to the city: Soon it will be snowing, Blessed is the man who still has a homeland.
Nun stehst du starr, Schaust rückwärts, ach, wie lange schon. Was bist du, Narr Vor Winters in die Welt entflohn?	Now you stand rigid, Look backwards, ah, how long already. What are you, fool Flying into the world because of winter?
Die Welt ein Tor Zu tausend Wüsten stumm und kalt! Wer das verlor, Was du verlorst, macht nirgends Halt.	The world a gate To a thousand deserts mute and cold! Who lost this, What you lost, stops nowhere.
Nun stehst du bleich Zur Winter-wanderschaft verflucht, Dem Rauche gleich, Der stets nach kältern Himmeln sucht.	Now you stand pale Cursed to wander in the winter, Like smoke, Which always looks for colder skies.
Flieg', Vogel, schnarr' Dein Lied im Wüsten-vogel-ton. Versteck, du Narr, Dein blutend Herz in Eis und Hohn!	Fly, bird, rasp Your song in the sound of the desert bird. Hide, you fool, Your bleeding heart in ice and scorn!
Die Krähen schrei'n Und ziehen schwirren Flugs zur Stadt: Bald wird es schnei'n, Weh dem, der keine Heimat hat!	The crows caw And advance fluttering in flight to the city: Soon it will be snowing Woe to him, who has no homeland!

The first part of the poem comprises six strophes with Iambic verses in simple cross-rhymes. The second and fifth verses have strong enjambments. Utilizing alliterations such as *Wüste* (desert), *Winter* (winter), *Wanderschaft* (wandering) or *Halt* (stop), *Heimat* (homeland), *Himmel* (heaven), and assonances such as *scharren* (screeching), *schrei'n* (cawing)

and *schwirren* (whirring), Nietzsche creates multiple senses within the poem. In the first part of the poem's conversation, Nietzsche describes the lonely and homeless wanderer longing for his lost homeland. The protagonist in sobering responses casts again and again a careful assessment of himself. He yearns to return to the dull happiness that he was lucky to have as a "free-man".

Nietzsche also addressed the *freie Geister* (free spirits) in his theoretical writings. As a moral critic he accepted the spiritual direction that morality had been driven and overcome by freedoms, and that the thought of the spirit had been "freed". After this liberation, the movement could now be known as morality, which appears in his future writings as righteousness, bravery, justice, and love. Such conclusions can also be found in the preface to Nietzsche's astute collection of *Menschliches, Allzumenschliches* (Human, All-to-human), and his *Buch für freie Geister* (Book for Free Spirits), in which he began to distance himself from Richard Wagner. These collections, written in 1886 and translated into English in 1908, showed a further transformation regarding style and content: life was not designed by morality, wanted and deceived. In a way, Nietzsche had invented the "freie Geister" (free spirits) and dedicated his melancholic-courageous book to them.⁴² Nietzsche admitted: "There are no such free spirits, there was not". He had created them at that time in order to have "brave fellows and ghosts" with whom one could speak and laugh "in the midst of bad things", such as illness and solitude, strangers, and inactivity. He would not doubt that "such free spirits can exist ... that our Europe will yet number among her sons of tomorrow or the day after tomorrow." In fact,

⁴² Friedrich Nietzsche, *Human, All Too Human: A Book for Free Spirits, Part I* (Chicago: Charles H. Kerr & Company, 1915), 7.

Nietzsche already saw them coming slowly and did something to speed up this development.⁴³

Nietzsche's poems come from all the essential periods of his life and mark the beginning and the end of his oeuvre. Poems were his first literary efforts, and his last work was a poetic cycle. He did not want to release many of his verses, which today have established his fame as a lyricist, to the public. Eventually several were published at a later date with specific changes.⁴⁴ Apart from the *Idyllic aus Messina* scene, Nietzsche published poems for constructive reasons, to emphasize the artistic light or reduce tension within his composition of prose.⁴⁵

The poem used for *Die Krähen schrei'n* has become known without its second part. It was only after Nietzsche's manuscripts had been thoroughly researched for the Critical Edition that authorities understood it as a fictional *farewell* and the second part, the *Answer*. Nietzsche signified as direct speech only the first part, but not the answer, an irregularity which is not unusual for handwritten versions. Nietzsche intended to integrate this work into a cycle together with other poems and considered several options.⁴⁶ *Der Freigeist* illuminated Nietzsche's altered view of nature, which was already indicated in the *Rosenlauibad* poems and after that characterized his emotional landscapes. While the settings of his earlier works are firmly planted in the romantic tradition and nature is conceived as prose with a decipherable message, the poems written in *Rosenlauibad* are so torn with pain, according to Henning Ottman in his

⁴³ Friedrich Nietzsche, *Human, All Too Human: A Book for Free Spirits, Part I* (Chicago: Charles H. Kerr & Company, 1915), 8.

⁴⁴ Henning Ottmann, *Nietzsche-Handbuch. Leben, Werk, Wirkung* (Stuttgart: J. B. Metzler Verlag, 2000), 152.

⁴⁵ Giorgio Colli/Mazzino Montinari, *Friedrich Nietzsche Kritische Studienausgabe* (Berlin; New York: Walter de Gruyter, 1967), 199.

⁴⁶ Jörg Schönert, *Friedrich Nietzsche: "Der Freigeist"* (Berlin; New York: Walter de Gruyter, 2007), 186.

Nietzsche-Handbuch, that a traditional landscape is no longer the norm.⁴⁷ The lonely protagonist, now cursed to wander in the extremes of winter, again reminds one of the wanderer in the *Winterreise* (Winter's journey), in which he seems to accept his final fate. In "Die Krähen schrei'n" and "Die Krähe" (the crow) from *Winterreise*, the crow is almost a friend and is at the same time a symbol of death. Nietzsche's poem in the Reiter setting speaks of the contradiction of love, which consumes itself in longing and destroys itself in fulfillment. The deep sadness of such heartfelt loneliness explains the melancholy of the cawing crows, who "schnarren" (snarl) their song in the phase, "Wüsten-Vogel-Ton" (desert-bird sound). The lonely "free-spirit" and winter traveler rejects the world of the city and its inhabitants, looking back and contemplating their lives, their temptations and their promise of happiness. But the world behind this is the gateway "zu tausend Wüsten" (to a thousand deserts), a picture expressed by the seductive "Töchtern der Wüste" (daughters of the desert) in *Also sprach Zarathustra* or the second poem of the *Dionysus* dithyrambs. The painful language of Nietzsche's prose is not beautiful, but rattles like the snarling of the crows, which fly back and leave the protagonist in the cold of solitude. The *Freigeist*, who also embraces the unknown, rejects the longing and pines with his heart the harsh realities of winter against further deprivation of the superficial world in which there is no fulfillment without spiritual treason.

⁴⁷ Henning Ottmann, *Nietzsche-Handbuch. Leben, Werk, Wirkung* (Stuttgart: J. B. Metzler Verlag, 2000), 152.

Music – Theory and Form Analysis

2. *Die Krähen schrei'n* (The crows caw): One can interpret the piano chords and the restless dotted rhythms in the first section as reflecting the cawing of crows and the wild pain of the poet. The first chord in the piano is structured with a C#7sus in the right hand and a G7sus in the left hand. This results in the chords being a tritone (augmented 4th) apart and creates this dissonance and “cawing” sound beautifully. The syncopated rhythm intensifies the unease, and is coupled with the continued use of the same chord structure, moving up and down abruptly by augmented 2nds, whole steps, major 3rds, half steps and perfect 4ths. The cello line begins on the 2nd beat with the same sense of syncopation and reinforces the 7th of the piano chords in the left hand. Emotions such as those in “Die Krähe” (The Crow) in *Winterreise* by Schubert are aroused. Reiter’s singer begins by incorporating a very syncopated rhythm using a melody based on the octatonic scale Bb, B, Db, D, E, F, G, G# while vividly describing how “Die Krähen schrei’n und ziehen schwirren Flugs zur Stadt” (The crows scream and advance fluttering in flight to the city). (Example 5.1) “Open” fifths in the piano find the Protagonist staggering back and forth between emptiness, “bald wird es schnei’n” (soon it will be snowing), wistful “Wohl dem, der jetzt noch Heimat hat” (blessed is the man who still has a home), and then interrupted by a return of the *agitato* beginning with the vocal line stating “Nun stehst du starr,...” (Now you stand rigid) transposed down a minor 3rd in the voice and piano. This return is accentuated and increasingly agitated by the cello, in sharp contrast to the harmony created by both the voice and piano. The cello is playing dyads of tritones, this time “clashing” with dissonances within the ensemble.

Example 5.1: mm. 1-5

2. Die Krähen schrein

agitato, ma non troppo mosso ♩ = 80

The musical score for Example 5.1, mm. 1-5, is presented in three systems. The first system (mm. 1-2) shows a vocal line in treble clef with lyrics "Die Krä - - hen schrein" and a piano accompaniment in bass and treble clefs. The second system (mm. 3-4) shows a vocal line with lyrics "und zie - - hen schwir" and a piano accompaniment. The third system (mm. 5-6) continues the piano accompaniment. Dynamics include forte (f), mezzo-forte (mf), and fortissimo (ff). The key signature has one sharp (F#).

After an abrupt caesura in which the protagonist has thoughts of self-accusation “Was bist du, Narr vor Winters in die Welt entflohn?” (What are you, fool flying into the world because of winter?). Another caesura segues in his melancholy emotional state to the world being a gate to a thousand “Wüsten stumm und kalt” (deserts mute and cold). This feeling of “melancholy” is reinforced by “empty” fifths in the cello, and further developed with the same movement, doubled in both hands of the piano. (Example 5.2)

Example 5.2: mm. 19-26

19 *poco rit.* *schweremütig*
 Narr — vor Win - - ters in die Welt ent - flohn? Die Welt ein
pp

23 *p* *poco rit.* *allmählich ins Tempo I*
 Tor zu tausend Wüsten stumm und kalt! Wer das ver - lor, —
mp

Once again, a caesura interrupts the protagonist's "train of thought" with a tremendous increase in intensity and drama by means of a musical recapitulation of the beginning chord structure utilizing altered syncopated rhythms at the *agitato* section "Nun stehst du bleich zur Winterwanderschaft verflucht" (Now you stand pale, cursed to winter wandering), which at its climax "Versteck, du Narr, dein blutend Herz" (Hide, you fool, your bleeding heart) connects the musical motives of the cawing with the "empty" fifths. The piano accompaniment,

beginning with bar 40, repeatedly in thirds and fourths and transposed down by a half step with each measure, possibly symbolizes hopeless attempts by the protagonist. He woefully restates “Die Krähen schrei’n und ziehen schwirren Flugs zur Stadt” (The crows scream and advance fluttering-in-flight to the city). (Example 5.3)

Example 5.3: mm. 40-43

meno mosso
40 *mp*
Die Krä - - - hen schrei'n
mp
2 1 2 1 2 1
pp
* simile
42 und zie - - - hen schwir - - - ren Flugs zur Stadt. *poco rit.*
p
3 3

At this point the conclusion begins, led by the restatement of the text, “Bald wird es schnei’n” (Soon it will be snowing), buoyed one last time by “empty” fifths in the piano and by echoes of the piano’s “cawing of the crows” played in the cello. The protagonist makes his final mournful statement, “weh dem, der keine Heimat hat!” (woe to him, who has no homeland) marked by the “emptiness” in the piano and resignation in the cello’s descending pizzicato, as if feeling his last sigh. (Example 5.4)

Example 5.4: mm. 44-46

44 *poco meno mosso*
p
 Bald wird es schnein,
 weh dem, der kei - ne Hei - mat hat!

p < > *f* < > *mp*

pizz.

pp

Venedig

Genesis

Illnesses that had plagued Nietzsche since childhood included migraine attacks and stomach disorders, as well as strong myopia that ultimately led to practical blindness. These increased attacks and disorders forced him to spend more and more time away from his teaching activities, and in 1879 he had to retire prematurely. Driven by his illnesses to seek optimal climatic conditions, he traveled a lot in Europe and lived in different places until 1889 as a freelance author. He lived mainly from the pension granted to him, but also occasionally received donations from friends.

Nietzsche visited Venice a total of five times. On March 14th, 1880 he traveled with Heinrich Köselitz, a close friend, and colleague, to the “City-of-Canals” and referred to the city as “free as on the sea, with a view of the Island of the Dead.”⁴⁸ He appreciated the “calming effect” of the Venetian air. On June 29th he left Venice, and went on an adventurous journey to Bohemia.

During his second Venetian stay, from April 21st to June 12th 1884, he took an intense interest in the operatic compositions of his friend Köselitz. He lived in his house and collaborated on Köselitz’s compositions.⁴⁹

⁴⁸ Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin: Hanser Verlag, 1993), 536.

⁴⁹ Ibid, 538.

His third stay began on April 10th, 1885, and while there he resided in the calle del Ridetto. Together with Köselitz, he corrected the printed manuscript of the fourth part of *Also sprach Zarathustra*.

From April 30th to May 10th, 1886 Nietzsche resided in the apartment of Köselitz, while concerned (unsuccessfully, it turned out) with the performance of Köselitz's opera, *Der Löwe von Venedig* (The Lion of Venice).

He ventured to Venice one last time on the evening of September 21st, 1887, taking up residence in the calle dei Preti. Nietzsche perused the rich selection of German journals at the local library, worked on the handwritten manuscript of his book *Genealogie der Moral* (Genealogy of Morals), and completed his composition for mixed chorus and orchestra the *Hymnus an das Leben* (Hymn to life). Eventually he felt that the heat and humidity was not optimum for his health, and on October 21, 1887 he left for Nice, France.

In 1886 he had printed the book *Jenseits von Gut und Böse* (Beyond good and evil) at his own expense. With this book and the second editions of the books *Die Geburt der Tragödie* (The Birth of Tragedy), *Menschliches* (Human, All Too Human), *Morgenröte* (The Dawn) and *Fröhlicher Wissenschaft* (Gay Science) published in 1886-87 he saw his work as complete, and hoped that a successful distribution would soon occur. In fact, interest in Nietzsche was flourishing, albeit very slowly and hardly noticed by him. Nietzsche continued to struggle with recurrent painful attacks, which made sustained work impossible.⁵⁰

Nietzsche partially wrote five books during the year of 1888, including *Der Wille zur*

⁵⁰ Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin: Hanser Verlag, 1993), 539.

Macht (Will to Power) which resulted in a very “fruitful”, though temporary, year of composition. His health had for the time being improved, and in the summer he was in high spirits. His writings and letters from autumn 1888, however, already indicate his incipient megalomania. Reactions to his books, especially to polemics (the art or practice of engaging in controversial debate or dispute) and *Der Fall Wagner* (The case of Wagner) from the spring, were over-rated by him. On his 44th birthday on October 14th he decided to write his autobiography *Ecce homo*, following completion of his books *Götzen-Dämmerung* (Twilight of the Idols) and the initially restrained *Der Antichrist*. In December he began to communicate with writer and publisher August Strindberg, and thought he was about to make an international breakthrough by attempting to buy back his old writings from his first publisher. Nietzsche also planned translations of several of his works into the most important European languages, besides publishing the critical essay *Nietzsche contra Wagner* (Nietzsche against Wagner) and the collection of poems *Dionysos-Dithyramben* (Dithyrambs of Dionysus).⁵¹

It is during 1888 that Nietzsche wrote arguably his best poem, “Venedig,” summarizing nearly all of the themes of his life and his perception of poetry as vividly expressive prose. In *Ecce Homo* he wrote “Und wenn ich jenseits der Alpen sage, sage ich eigentlich nur Venedig. Wenn ich ein andres Wort für Musik suche, so finde ich immer nur das Wort Venedig. Ich weiss keinen Unterschied zwischen Thränen und Musik zu machen, ich weiss das Glück, den Süden nicht ohne Schauder von Furchtsamkeit zu denken” (And when I say beyond the Alps, I really

⁵¹ Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin: Hanser Verlag, 1993), 539.

only say Venice. If I seek a different word for music, I always find only the word Venice. I know of no difference between tears and music; I know the happiness of not thinking of the South with a shudder of timidity).”⁵²

“Venedig”, in which Nietzsche summarizes so many of his ambitions, is delicately flowing with a poetic musicality that Herwig Reiter brilliantly matches by using translucent sounds that nearly correspond to the image of dusk and to lights on the surface of the water. These ethereal lights, touched, undetectable by the “inexistence” of “jemand” (anyone) whom the protagonist (Nietzsche?) calls “in brauner Nacht” (in the brown night): “Hörte jemand ihr zu?” (Was anyone listening to it?).

⁵² Friedrich Nietzsche, *Ecce Homo*, trans. Walter Kaufmann (New York: Random House/Vintage Books, 1989), 32.

Text – translation, form and interpretation

3. *Venedig* (Venice)

Translation: Mark Stingley

An der Brücke stand jüngst ich in brauner Nacht. Fernher kam Gesang; goldener Tropfen quoll's über die zitternde Fläche weg. Gondeln, Lichter, Musik trunken schwamm's in die Dämm'rung hinaus.	I stood on the bridge recently in the brown night. From afar came singing; golden drops streamed over the trembling surface. Gondolas, lights, music drunkenly it swam out into the twilight.
Meine Seele, ein Saitenspiel, sang sich, unsichtbar berührt, heimlich ein Gondellied dazu, zitternd vor bunter Seligkeit. Hörte jemand ihr zu?	My soul, a string-instrument, sang, invisibly touched a Gondolier's song secretly to itself, trembling with colorful bliss. Was anyone listening to it?

Nietzsche's *Venedig* is a typical Impressionistic poem, a representative of what Germans call a "Stadtgedicht" (city-poem). Nietzsche describes the city of the gondolas and gondoliers utilizing snapshots. He also makes use of the power of colors to create images and a wide variety of moods. The verses of this poem do not correspond to the norms of poetic composition, not being written in any fixed rhyme scheme. Only four lines form simple rhymes: "An der Brücke stand" (At the bridge stood) / "Fernher kam Gesang" (From afar came singing) and "Heimlich ein Gondellied dazu" (a Gondolier's song secretly to itself) / "Hörte jemand ihr zu?" (Was anyone listening to it?).

Venedig is thus based on a single, momentary observation of the city by the poet himself. Nietzsche wanted to convey the atmosphere of Venice, not just "a stream" of its many sights.

Venedig, as well as the entire Impressionistic “Stadtgedicht” fashioned in 19th century Germany, was a type of social verse.

Venedig is about Nietzsche's subjective feelings and about the experiences he must/may have had in Venice. In the first stanza he describes his observations of the interplay of water, gondolas, lights, and music from a bridge (1st stanza, lines 1-7): “An der Brücke stand jüngst ich in brauner Nacht. Fernher kam Gesang: Goldener Tropfen quoll's über die zitternde Fläche weg. Gondeln, Lichter, Musik - trunken schwamm's in die Dämmerung hinaus...”

The second stanza shows the effects of these observations on the artist's soul: “Meine Seele, ein Saitenspiel, sang sich, unsichtbar berührt, heimlich ein Gondellied dazu, zitternd vor bunter Seligkeit...” Nietzsche compares the reflections of the artificial light on the water with golden drops, and establishes the water as a “trembling surface” (Lines 4-5): “Goldener Tropfen quoll's über die zitternde Fläche weg”. The intoxicating effect of the “Gondeln, Lichter, Musik” (Gondolas, lights, music) then drifts into the vastness of twilight: “Trunken schwamm's in die Dämm' rung hinaus...” (drunkenly it swam out into the twilight). The soul of the solitary observer (Nietzsche himself?) personifies the poet with a stringed instrument “Meine Seele, ein Saitenspiel”. The poet describes his secret affection as a “heimliches Gondellied” (secret Gondoliers-song), and then further describes the “touch” of his soul as its trembling “vor bunter Seligkeit” (with colorful bliss). Though the protagonist considers the implications of the observations to be secret, he asks in the last line, “Hörte jemand ihr zu?” (Was anyone listening to it?). This question suggests that his concern was of little importance because there was no one with whom he could share it. But since he has brought his emotional experience to paper, the question is unnecessary. However, it benefits the poet little if someone were listening and

showed interest in his feelings. The poet or protagonist's (Nietzsche's) soul was not "listening" to anyone at that time. The content of the poem apparently was more important to him than the form of its composition, (no verse, etc.). Nietzsche wanted to convey his intimate and personal feelings by composing this subjective, dreamy picture of Venice at night.

Music – Theory and Form Analysis

3. Venedig (Venice): In my opinion, the cello part and piano accompaniment seem to refer to the play of the waves, the lights and the rubbish dancing on the waves, evidently meant by the phrase “in brauner Nacht” (In the brown night), and observed by the poet standing on a bridge. Through a cello introduction, this Lied begins by using the octatonic scale E, E#, G, G#, Bb, B, C#, D, with pizzicato notes both descending and ascending indicating waves on the water. In measure 3 after the second fermata, the cello changes the octatonic pitch collection to F#, G, A, A#, C, C#, D#, E, ushering in the vocal line after yet another fermata. The protagonist describes the location: “An der Brücke stand...” (I stood on the bridge...) (Example 6.1):

Example 6.1: mm. 3-5.5

The musical score for Example 6.1, measures 3-5.5, is presented in three systems. The first system (measures 3-4) shows a cello part in the bass clef with a descending and ascending octatonic scale (E, E#, G, G#, Bb, B, C#, D) and a vocal line in the treble clef that is silent. The second system (measures 4-5) shows the vocal line entering with the lyrics "An der Brücke stand jüngst ich in" and the cello part continuing with the octatonic scale. The third system (measures 5-5.5) shows the piano accompaniment in the right and left hands, featuring triplets and a descending octatonic scale (F#, G, A, A#, C, C#, D#, E). The score is in 3/4 time and includes dynamic markings such as *mp* and *p*.

utilizing the same pitch collection as was previously used in the cello's introduction. Staccato notes “flickering” in the piano accompaniment paint a picture of lights on the waves, supporting the same octatonic scale as the cello and baritone voice (Example 6.1). The gondolier's guitar can be heard in the piano beginning at measure 7 in an ascending, “sweeping” motion of arpeggiated b minor and g minor chords, descending by a half step every two bars and interrupted by a recapitulation of the opening pizzicato cello that draws the protagonist back to the “play of the waves” (Example 6.2).

Example 6.2: mm. 7-12.2

The musical score for Example 6.2, measures 7-12.2, is presented in three systems. The first system (measures 7-9) shows a vocal line in treble clef with lyrics "Fern - her kam Ge -" and a piano accompaniment in bass clef marked *pp* and *sempre con pedale*, featuring arpeggiated chords with triplets. The second system (measures 10-12) shows the vocal line continuing with "sang; —" and the piano accompaniment marked *senza pedale*, featuring a pizzicato section marked *pizz. (sempre con sordino)*. The guitar part is indicated by a single line with a treble clef and a 3/4 time signature, showing a sequence of notes.

A caesura interrupts his train of thought and draws attention back to the lights of Venice on the water, and the sounds of the gondoliers. At measure 14, lights of the city are again portrayed in the piano using staccato triplet arpeggios, moving from major chords to minor but transposed a major 6th higher, possibly to depict their ever increasing brilliance. The cello adds to the depiction of the scene by playing a constant stream of sixteenth note intervals of a Major 3rd, minor 3rd, and Perfect 4^{ths}, only straying to the larger leap of a minor 6th at the protagonist's mention of "Gondeln" (gondolas) (Example 6.3).

Example 6.3: mm. 14-17

The musical score for measures 14-17 is presented in three systems. The first system (measures 14-15) features a vocal line in treble clef with lyrics "gol - de-ner Trop - fen quoll's ü - ber die zit - ternde" and a piano accompaniment in bass clef marked *mp*. The piano part consists of staccato triplet arpeggios. The second system (measures 16-17) features a vocal line in treble clef with lyrics "Flä - che weg. Gon - deln, Lich - ter, Mu - sik" and a piano accompaniment in bass clef marked *mf*. The piano part continues with staccato triplet arpeggios, with a *8va* marking above the staff in measure 17. The third system (measures 18-19) features a piano accompaniment in bass clef marked *mf*, continuing the staccato triplet arpeggio pattern.

The significance of the gondola in this Lied was previously addressed when taking a closer look at Nietzsche's poetry.

From the *larghetto* (bar 21) the cello motives are transformed into arpeggiated "romantic" major 7th chords, complemented by beginning each sequence with the "leading tone". The piano seems to be reinforced by traditional major chords with a tritone or suspended 4th added, something that can be heard in the previous song and can be perceived as a warning against too much optimism (Example 6.4).

Example 6.4: mm. 20-23

20 *larghetto* ♩ = 88 *p* 22

Mei - ne See - le, ein

p

mf 23 *mf*

Sai - ten spiel, sang sich un - sichtbar be - rührt, heimlich ein

The protagonist's last hopeful question "Hörte jemand ihr zu?" (Was anyone listening to it?) is supported by a C major chord in cello and piano, but quickly dispelled by a recapitulation of the opening solo cello that brings his thoughts back to the "rippling" of the water in the Venetian canal (Example 6.5).

Example 6.5: mm. 27-30

27 *p* *poco rit.*

zitternd vor bunter Se... ligkeit. Hörte jemand ihr zu?

pp

30 *Tempo I* ♩ = 60

pizz. con sordino

mf

Dem unbekannten Gotte

Genesis

In 1857, Pastor Gustav Adolf Osswald, a close friend of Nietzsche's father, prepared Friedrich for the entrance examination for the Landesschule Pforta. (Pforta is a famous public boarding school located on the Saale River near Naumburg, Germany.) On October 5th, 1858, Nietzsche was accepted with a scholarship to the school, where he became a close friend of philosopher Paul Deussen. Friedrich was an astute and creative student known for his literature, poetry and musical compositions.⁵³ In the Landesschule Pforta, his idea of antiquity developed for the first time, and with it he distanced himself from what he perceived as the petty, bourgeois, Christian world of his family. During this time, he also met the older and politically committed poet Ernst Ortlepp, whose personality impressed him. Nietzsche's most esteemed teachers, with whom he remained in touch after his school days, were Wilhelm Corssen, the later Rector Diederich Volkmann, and Max Heinze, who had been appointed his guardian in 1897 when Nietzsche had been incapacitated by illness.

Together with his friends Wilhelm Pinder and Gustav Krug he founded the artistic-literary association "Germania", a society that often met to discuss literature, philosophy, music, and language. The founding ceremony took place on July 25, 1860: "... with Naumburg's red wine, the three sixteen-year-old members of the club made their Bundesschwur" [swore their allegiance]⁵⁴ The three friends regularly shared their poems, compositions, and

⁵³ Timo Hoyer, *Nietzsche und die Pädagogik. Werk, Biografie und Rezeption* (Würzburg: Königshausen & Neumann Verlag, 2002), 85.

⁵⁴ Wolfgang Deninger, *Zu Friedrich Nietzsches Leben, Nachwort zu Friedrich Nietzsche: Gesammelte Werke* (Bindlach: GonRom Verlag 2005), 1287.

Essays, while discussing them at length. The meetings took place quarterly at Pforta and lectures were often held during these meetings. There was also a community fund from which books were procured. Nietzsche also developed his passion for the music of Richard Wagner during this time. His early works, which emerged against the backdrop of the “Germania”, include lectures of a religious sort, childlike assessments of the qualities of people, fate, and history, and of the demonic in music.

At the same time, he made an intense study of the gods of the Hellenic and Roman worlds, and this acquired philological knowledge paved the way for him to take a look at the possibility of biblical criticism. In 1861 he had also become acquainted with Ludwig Feuerbach's writings, which influenced him to declare his “17th Birthday as being his favorite”.⁵⁵ In 1862, his first philosophical essay, entitled “Willensfreiheit und Fatum” (Free will and fate), he expressed his first skeptical ideas about Christianity and religion at an early age: “Nach meinem Urcharakter/gestalt ich mir auch Gott...” (According to my original character, I also form God...)⁵⁶ In 1863, a “look back at the life” of the adolescent Nietzsche resulted in his stating: “And so man outgrows all that once fell upon him; He does not need to break the restraints, but rather, if a God gives it, they will fall away; and where is the ring that finally encompasses it? Is it the world? Is it God?”⁵⁷ The paradox had already significantly arrived, and persisted in Nietzsche’s life and philosophy: God is questionable, and yet it shall have been a God who commanded him to “bind the restraints”.

⁵⁵ Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin: Hanser Verlag, 1993), 92.

⁵⁶ Ibid, 99.

⁵⁷ Ibid, 117.

Also in 1863, a year before graduation, the Germania was dissolved after Pinder and Krug lost interest in it. It was also during that last year at Pforta that Nietzsche met the unconventional and sacrilegious poet Ernst Ortlepp. Ortlepp is believed to have introduced the young Nietzsche to the music and writings of Richard Wagner.⁵⁸

Nietzsche composed two poems invoking an “Unknown God”, one written early in his life, “Dem unbekannten Gott” (To the unknown God) and another near his death, “Klage der Ariadne” (Ariadne’s Lament). The first poem, “Dem unbekannten Gott” was written during his last days at the Landesschule Pforta for the school’s graduation ceremony in 1864. The text leads us to believe that Nietzsche was already questioning the existence of God, but wanted to know him: “Ich will dich kennen, selbst dir dienen” (I want to know you, even serve you).

⁵⁸ Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin: Hanser Verlag, 1993), 92.

Text – translation, form and interpretation

4. *Dem unbekannten Gotte* (To the unknown God)

Translation: Mark Stingley

Noch einmal, eh' ich weiterziehe
und meine Blicke vorwärts sende,
heb ich vereinsamt meine Hände
zu dir empor, zu dem ich fliehe
dem ich in tiefster Herzentiefe
Altäre feierlich geweiht,
daß allezeit
mich deine Stimme wieder riefte.

Darauf erglöh't tief eingeschrieben
das Wort: Dem unbekannten Gotte.
Sein bin ich, ob ich in der Frevler Rotte
auch bis zur Stunde bin geblieben:
Sein bin ich und ich fühl die Schlingen,
die mich im Kampf darniederziehn
und, mag ich fliehn,
mich doch zu seinem Dienste zwingen.

Ich will dich kennen, Unbekannter,
du tief in meine Seele Greifender,
mein Leben wie ein Sturm Durchschweifender,
du Unfaßbarer, mir Verwandter!
Ich will dich kennen, selbst dir dienen.

Once again, before I move on
and send my glances forward,
I lift my hands solitarily
up to you, to which I flee
whom I in the deepest depths-of-my-heart
solemnly consecrated alters
that at all times
Your voice would again call me.

On them glows deeply inscribed
the word: To the unknown God.
I am his, if I in the sinners' horde
even to this hour have remained:
I am his and I feel the snares,
that pull me down in struggle
and I may flee,
but forcing myself yet into his service.

I want to know you, unknown-one,
You, who reach deep into my soul
roaming-through my life like a storm,
you incomprehensible, yet related one!
I want to know you, even serve you.

It is clear that Nietzsche is concerned with the replacement of the old God by a new one. In fact, he composed the celebrated poem “Dem unbekannten Gotte”, without using the well-known Christian God as inspiration. To this unknown and yet at least “Verwandter” (related one), the theologian of the future promises fervently to serve his entire life in the consciousness of having “Altäre feierlich geweiht, daß alle Zeit mich seine Stimme wieder riefte” (Altars solemnly consecrated, that at all times your voice again calls me). A thorough study of

the words portrays a young, hardly twenty-year-old Nietzsche baring his soul with this future-facing, prayer-like text stating that he can scarcely reckon with the profound religiosity of his youth and that “Ich will dich kennen, Unbekannter” (I want to know you, Unknown-one).

Given this latter aspect, it is hardly surprising that Nietzsche's first semester of theology was also his last. Reading the “Leben Jesu” (Life of Jesus) by David Friedrich Strauss at that time did something else to alienate him from the God of Christianity. Friedrich, the predisposed theologian, turned away from the Christianity that was taught in schools. This by no means meant that he had ceased to turn over the question of God in the depths of his heart and mind. On the contrary, he was a “theologian” in the original Greek concept.⁵⁹

⁵⁹Curt Paul Janz, *Friedrich Nietzsche Biographie* (Berlin: Hanser Verlag, 1993), 146.

Music – Theory and Form Analysis

4. *Dem unbekannten Gotte* (To the unknown God): This is one of the Nietzsche's most famous texts, whose penetrating urgency Reiter tried to depict by continually- repeating figures in the baritone, cello, and piano. The unvarying octatonic chords in the piano are "colored" according to the mood of the text. They occasionally recall the deep sensitivity to the union of text, mood, and music of Richard Wagner, with whom Nietzsche had an ambivalent relationship, and are condensed in the core statement "Sein bin ich" (I am his) . This statement can be probably understood as Nietzsche pleading to God himself to release "die Schlingen, die mich im Kampf darnieder ringen" (the snares, that pull me down in struggle). One knows that he never found his God, nor ever wanted to serve ("dienen") a higher being.

Taking the closing pitch from the cello's postlude of "Venedig", the vocal line again utilizes an octatonic scale of C#, D#, E, F#, G, A, Bb, C. The first three pitches (C#, E, D#) become quite significant throughout the Lied. This initial leap of a minor 3rd resolving down a minor 2nd, with the protagonist singing "Noch einmal" (once again) results in Reiter depicting a sense of pleading quite effectively. When the poetry dictates something more "uplifting," with the text "heb ich" (I lift), the composer uses the same two intervals (D#, F#, G) but with the second interval having an upward contour (Example 7.1).

The piano's first entrance in measure 9 mirrors this same initial three-note pattern and then continues with parallel movement in both right and left hands (Example 7.1). The harmony is quartal, using tetrachords of perfect 4th dyads in the right hand and tritone dyads in the left, maintaining a distance of a minor 3rd apart. Use of the minor 3rd here is most significant

Example 7.1: mm. 1-17

4. Dem unbekannten Gotte

Andante $\text{♩} = 80$

1 *p* Noch ein - mal, eh' ich wei - ter - zie - he und mei - ne Blick ke vor

4 wärts sen - de heb ich ver - ein - samt mei - ne Hän de

9 zu dir em - por zu dem ich flie he,

14 dem ich in tief - ster Her zens tie fe

mf

in terms of the octatonic scale, as every other note is at a distance of a minor 3rd. In each phrase throughout the Lied, whether in the vocal line, piano or cello, the distance of a minor 3rd is also used to reemphasize a word, such as measures at 18 and 19 “Altäre, Altäre” (Altars, Altars), or to add continuity to the phrase, such as at measures 14 through 17 “dem ich in tiefster Herzens tiefe” (whom I in deepest depths of my heart). In measure 9, contrast is shown between the voice and piano, with the vocal line maintaining the initial octatonic scale of the introduction and the piano supporting the voice, with these tetrachords employing the octatonic pattern of F, G, Ab, Bb, B, C#, D, E (Example 7.1).

At measure 14 the piano continues with harmony that employs these tetrachords, but the vocal line changes to fit the octatonic pattern of E, F, G, Ab, Bb, B, C#, D (Example 7.1). The cello makes its first entrance in measure 18 with three sustained notes (C, Eb, D), using the same three note pattern of a leap of a minor 3rd and resolving a minor 2nd, followed by the vocal line, cello and right hand of the piano shifting to the octatonic scale of A, B, C, D, Eb, F, F#, G#. Reiter also at this point moves the tritone dyads to the right hand of the piano and the perfect 4th dyads to the left hand, while still maintaining their separation of a minor 3rd. At measure 23, the “upward mobility” version of the “3 note pattern” of the introduction is used in the piano to help support the “uplifting” sense of the text “dass allezeit..., dass allezeit...” (at all times...), while preserving the former quartal harmony.

Traditional major chords usher in a new section at measure 27 in the piano, with the bass line a half-step higher than the root of the chord. This dissonance is further accentuated by the piano’s major chords changing to minor in measure 34, and eventually transitioning in measure

38 to diminished chords in the right hand and minor chords in the left hand but with the same root (ex. b# diminished, c minor). Each addition or layer of dissonance tempers the protagonist's text, culminating through a crescendo to him proclaiming "dem unbekannten Gotte" (to the unknown God): "Sein bin ich" (I am his) (Example 7.2).

Example 7.2: mm. 35-42

35

Wort: dem un - be - kann - ten Got te:

mf

p

mf

mf molto cresc.

39

Sein bin ich,

ff

f

rit.

A transition from the piano through the diminished chords in the right hand, and minor chords in the left, “falls” to minor chords an octave apart, ending with a g diminished in the right hand and Eb major in the left hand. The Eb from the piano becomes the root of a new octatonic scale Eb, F, Gb, G#, A, B, C, D that in measure 43 is used by all three (voice, cello, and piano) parts together. Instead of the three-note pattern continuing in the same fashion that was used up to this point, the piano uses the interval of a perfect 4th. This resolves down a half step while maintaining a minor chord progression that “elevates” a minor 3rd every measure, transitioning to the next section by “dropping” a half step from a minor to G major, signifying afresh a sense of false hope.

Instigating the recapitulation of the protagonist pleading, first *mf* and then *ff*, “Sein bin ich” (I am his), the piano supports it with diminished 7th chords that are raised by a major third each measure. Both the cello and piano make a crescendo, fully supporting the *ff* and more heartfelt pleading of the protagonist’s penultimate climax: “Sein bin ich”. The attack of “Sein” in the vocal line is supported by a *ff* F# (an octave below) in the cello, and by *ff* diminished chords in the right hand and a minor chord in the left hand of the piano. Very similar to the transition after the initial “Sein bin ich” in measure 40, this one diminuendos in the piano through the diminished chords in the right hand and minor chords in the left, “falling” to a Bb major chord in the right hand and to a b diminished chord in the left, accompanying a new octatonic scale of D, E, F, G, Ab, Bb, B, C#. At this moment the vocal line integrates a retrograde version of the initial “three-note pattern” E, F, Ab, which gives the line even more immediacy and a sense of urgency.

The cello once again underpins the baritone voice with a sustained version of the “three-

note pattern” D, F, E; the piano here plays two measures of diminished chords, with the second being a minor 3rd above the first. Quartal harmony with Perfect 4th dyads in the right hand and tritone dyads in the left for two measures proceeds to two measures of minor 7 chords. Finally, two measures of minor chords in the right hand and tritone dyads in the left add to the frustration and struggle of the protagonist, pleading: “ich fühl die Schlingen, die mich im Kampf darnieder ziehen” (I feel the snares, that pull me down in struggle) (Example 7.3).

Example 7.3: mm. 51-58.5

The musical score for Example 7.3, measures 51-58.5, is presented in 6/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins at measure 51 with the lyrics "ich und ich fühl fühl" and continues at measure 55 with "die Schlingen, die mich im Kampf darnieder". The piano accompaniment features a variety of chords and textures, including diminished chords, quartal harmony, and minor 7 chords. Dynamic markings such as *p*, *mp*, *mf*, and *f* are used throughout. Tempo markings include *ritardando* and *a tempo e accelerando poco a poco*.

Calm ensues, but only for a brief moment, as the piano plays g minor chords with the cello playing long sustained notes within the harmony. The baritone makes his entrance a half step higher, using the octatonic scale of *Eb*, F, *Gb*, *Ab*, A, B, C, D, which is in sharp contrast to both the cello and piano. The entire ensemble crescendos and accelerates “poco a poco”, culminating in the final and most declamatory pleading of “Sein bin ich”. A fortissimo on the downbeat of measure 67 with both the cello and piano playing full minor chords two octaves apart with an added flat 5th give the voice tremendous support, with the baritone’s entry on the 2nd beat adding to the abrupt dramaticism. Instead of “Sein bin ich” utilizing the “three-note pattern”, the word “Sein” (his) is embellished for three complete measures by the protagonist in a downward motion until finally, exhausted, he emits “Sein bin ich” with the 3 note half step pattern of D, *Eb*, D. A sense of dejection permeates the text from measure 71, but not without a sense of hope, something reinforced by the piano’s parallel first inversion major chords. Intervallic patterns of parallel major triads are heard in the right hand, and parallel minor triads in the left. This occurs while the cello plays the familiar sustained “three-note pattern” underneath, until the *poco ritardando* signals a return to Tempo 1. For the first time, the “three-note pattern” is doubled in the piano at measure 79, and returns to the intervallic relationship initially found in the introduction. The doubling in the piano is hidden within the intervallic pattern of quartal harmony of parallel major 5th dyads in the right, and the left hand establishing interchanging intervallic patterns of dyads. These left-hand dyads consist of major thirds, perfect 5^{ths}, major 7^{ths}, and tritones. The tritones dominate the end of each three-note pattern, adding to the final instability, resulting in the protagonist singing without accompaniment, admitting: “Ich will dich kennen, selbst dir dienen” (I want to know you, even serve you) (Example 7.4)

Example 7.4: mm. 79-87

Tempo I

79 *p*

Du un fass - ba - rer, mir Ver - wand ter!

pp

83 *p*

Ich will dich ken - nen, selbst dir die nen.

pp

Fünf Ohren

Genesis

“Fünf Ohren” (Five ears), the final poem set to music in Reiter’s collection of 5 *Lieder nach Texten von Friedrich Nietzsche*, was originally penned by Nietzsche under the title “Das eherne Schweigen” (The bronze silence) in the summer of 1888. His spirits were high, and he was enjoying being in better health as he sketched the short fragment. This sense of being “unfinished” is determined by negations in response to the impossibility of communicating and listening. A “stummen” (silent) world in the text-fragment corresponds to the cosmic emptiness.⁶⁰ The fact that God is silent could be the religious and philosophical counterpoint to Nietzsche’s exposition of his doubtful soul’s inability to no longer pray, and now he has to accept this melancholy, in all its incompleteness.

⁶⁰ Wolfram Groddeck, Friedrich Nietzsche: *Dionysos-Dithyramben* (Berlin; New York: Walter de Gruyter, 1991), 139.

Text – translation, form and interpretation

5. *Fünf Ohren* (Five Ears)

Translation: Mark Stingley

Fünf Ohren und kein Ton darin.
Die Welt ward stumm.

Five ears and no sound in them.
The world was silent.

Ich horchte mit dem Ohr meiner Neugierde:
Fünf Mal warf ich die Angel über mich,
Fünf Mal zog ich keinen Fisch herauf.
Ich fragte, keine Antwort lief mir ins Netz.

I listened with the ear of my curiosity:
Five times I threw the fishing rod about me,
Five times, I pulled up no fish.
I asked, no answer ran into the net.

Ich horchte mit dem Ohr meiner Liebe.
Keine Antwort, keine.

I listened with the ear of my love.
No answer, none.

The interpretation of Nietzsche's "Das eherne Schweigen" ultimately depends on the status of the text. Looking at the text as a finished poem, the closing phrase "Ich horchte mit dem Ohr meiner Liebe. Keine Antwort, keine." (I listened with the ear of my love. No answer, none.), could be read as an epigram. However, deciphering it as such fails because of the ambiguous phrase "five-ears", which remains functionless without any further context. Assuming that the fragment represents only the beginning of a more extended plan, as in Nietzsche's functionally similar "Das Feuerzeichen" (The Beacon): "*Sechs* Einsamkeiten.... nach einer *siebenten* Einsamkeit" (six solitudes.... Into a seventh solitude), "Fünf" (five) can be interpreted as a compositorial element. The words "Neugierde" (curiosity) and "Liebe" (love) would then be the first two of a projected total of five moods or temperaments. One can only speculate on the intent of an unwritten text, but it is possible to examine the implicit compositional intention and its rejection more precisely. The cipher "Fünf Ohren" (five ears) first acts as an exaggeration or hyperbole, which is a moment of comedy. But it can also be read

as a figure of speech in which a part is made to represent the whole of the “five senses” or vice versa, whose function is to assert the totality of the ear’s sense perceptions. Finally, the mysterious expression could also be thought of as coming full circle and leading back to a statement. The cipher thus becomes a riddle: what has five ears?

A possible solution might be found in Nietzsche’s *Also sprach Zarathustra*: “My heels reared, listening to my toes, to understand thee: the dancer carries his ear in his toes.”⁶¹ This rare form of a hidden final rhyme in *Also sprach Zarathustra* would have the equivalent effect in the “five ears” concept. An argument for the deciphering suggested here is the original subtitle of Nietzsche’s planned cycle, i.e. “Heilige Tänze und Umzüge” (Holy Dances and Processions). Consequently, the cipher “five ears” is relegated to a world experienced through dance, music, and poetry.

In order to understand the possible function of this highly impassioned and disjunct fragment “Fünf Ohren”, the dominance of negations in the text is significant: “kein Ton” (no sound), “stumm” (silent), “keinen Fisch” (no fish) and “keine Antwort” (no answer). The poem’s design leads to the protagonist’s frustration with the absence of communication. If one summarizes the critical text and linguistic evidence, “Das eherne Schweigen” is an approach to a separate dithyramb, presenting the thematization of communication as a paradox. The “stummen” Welt (silent world) in the text-fragment corresponds to the cosmic emptiness of the “schwarze Himmel” (black sky) in his poem “Das Feuerzeichen”, written in 1888. Within the middle verse of “Das eherne Schweigen”, the protagonist uses his rod to cast for a fish

⁶¹ Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for All and None* (New York: Modern Library, 1995), 107.

“fünfmal” (five-times) and “fünfmal”, he pulls up no fish and receives “keine Antwort” (no answer). , The suggestive use of the number five characterizes the poetry in both “Fünf Ohren” and “Das eherne Schweigen”. If the number, “Fünf,” is viewed as a secret code or cipher, both poems are equivalent. If one looks for the actual difference between the two verses, one arrives at the fundamental opposition of “Ohren” (ear) and “Augen” (eye). In “Das Feuerzeichen” it is to be noted that the word "stumm" still exists, but is eliminated in the transition to the final version.

I believe that, based on these observations, “Das Feuerzeichen” is decipherable as “Das eherne Schweigen,” but translated into the world of the visible. The term “bronze silence” can also be recognized as the “bronze serpent” of the Bible in the meaning of the “upright serpent”. A snake is deaf, and the “Fisch” (fish) is “stumm,” or mute. This paradox of signs, of the silent world in Biblical scripture, could also be compared to the process in “Lieder Zarathustra” (Songs of Zarathustra) of the change from “ear” to the “eye” as a rejection of the dithyrambic design.

Another point of view appears in Angelika Schober's book *Ewige Wiederkehr des Gleichen?* (Endless return of the same) in which she highlights Nietzsche's transformation or conversion that took place during discussions in 1985 at a colloquium in Nice, France, that examined Nietzsche's relationship to Greece. French philosopher Dominique Janicaud asked whether Nietzsche inclined towards a one-sided “monotheism of Dionysus” that might lead to a false understanding of Greece. Pierre Bertaux, a French scholar of German literature, said Nietzsche had been ill, but not mad.⁶² His collapse was not the result of a mental disturbance,

⁶² Angelika Schober, *Ewige Wiederkehr des Gleichen?* (Limoges: Presses Univ., 2000), 101.

but of decomposition of the nervous system as a result of the excessive consumption of bismuth with which he was trying to alleviate his pain.⁶³ Professor of Greek Philosophy Jean-François Mattéi accused fellow philosophers Deleuze, Foucault, Klossowski, and Bataille of misinterpreting Nietzsche as a “prophet de chaos,” and of overestimating the destructiveness in his thinking. For Mattéi, Nietzsche was a “legacy of the Pythagorean school,” which regards the star of Pythagoras, the Pentagram, as the highest and deepest sign of the world, as the “symbol of every cosmic, ontological, and political order”.⁶⁴ There are several allusions to this interpretation, especially the expression “friendship of the stars”⁶⁵ and the frequent mention of the number five in Nietzsche's poem “Fünf Ohren”. Nietzsche's thinking is, therefore, only at first glance devoted to madness, a sense of confusion and chaos. More important is the circle around a fixed point, as well as the search for cosmic order. From the “secret source” of the Pythagorean star, it spreads its light. The fact that the reader sometimes only notes “stardust” does not change the “larger picture”.⁶⁶

⁶³Angelika Schober, *Ewige Wiederkehr des Gleichen?* (Limoges: Presses Univ., 2000), 101.

⁶⁴Ibid, 101.

⁶⁵Ibid, 101.

⁶⁶Ibid, 101.

Music – Theory and Form Analysis

5. *Fünf Ohren*: A rather late poem by Nietzsche, in which the question of whether the poet is depicting his initial mental illness or anticipating the style of expressionism is left unresolved. Both “madness” or “style” are reflected in the use of extremely large intervals which the masters of expressionism such as Schönberg and Webern had loved, as well as in the use of falsetto for declamatory or particularly expressive text. Mr. Reiter composed this Lied while on vacation in a mountain hut. “I first tried to get to know myself and to find a harmonious course for the tender accompanying ‘ringing’ in the ear, of which I had only a rough idea of how to communicate this ‘ringing’ in the voicing of the piano. Then, again only as a thought for study, a singing voice, which should be rhythmic and in the leaps, ‘crazy’ and thereby should also be of ‘insatiable longing’. When I put the designs on top of each other, I realized with amazement that I need hardly change a thing (nor was allowed to!).”⁶⁷

“Fünf Ohren”, I believe, commences with Herwig Reiter using “Fünf” (five) pitches within the octatonic scale F#, G, A, Bb, C, C#, D#, E layered one at a time, culminating in a d# half-diminished 7th chord with a b6th (Example 8.1). The piano introduction begins with a full measure of the 3rd of the chord (F#), adding the 5th (A), adding the b6th (Bb), adding the root of the chord (D#) and finally the 7th of the chord (C#) lasting a total of “five” measures. The entrance of the baritone voice on the word “Fünf” (five) is on a sustained F#, continuing the first pitch of the piano introduction. Underneath, the piano plays a beautiful C major chord within the present octatonic scale, creating a tritone (C – F#) relationship and resulting

⁶⁷ Herwig Reiter, E-mail message to Mark Stingley, February 3, 2017; trans. by Mark Stingley.

in an immediate sense of tension and confusion (Example 8.1).

Example 8.1 mm. 1-12

5. Fünf Ohren
Ruhig und schmerzlich ♩ = 88-92

sempre mezza voce

Mezzo-sopran

Bariton

Fünf

Fünf

p *mp* *sub. p*

7

Oh - - ren und kein Ton da - rin. Die -

Oh - - ren und kein Ton da - rin. Die -

pizz. *p* *mf* * arco

mp *sub. p*

From the protagonist's first entrance a sense of "madness" or "confusion" is portrayed by the use of a great number of large leaps (Example 8.1). The first two words, "Fünf Ohren", are separated by an interval of a minor 10th (in the baritone version). These large intervals in the baritone part continue throughout most of the Lied. A single F# in the piano becomes the perfect 4th of what will be the next chord (c# half-diminished 7th chord with an added P4th) in measure 11. The 3rd (E) is added next and then, in the following measure, instead of another note within the chord structure the root (c#) is added and the E is changed to a D#, resulting in a more beautiful chord. This chord could be analyzed as either a minor or half-diminished 7th chord, minus the fifth.

The cello's entrances throughout the Lied consist of two notes, alternating between staccato or using harmonics with a mild or very rough sound. The two notes each anticipate those of the baritone voice and piano, but are quite dissonant when they are played, usually one measure before they would "fit" with the chord structure. The fourth chord in the progression is a C major chord with added tritone (F#), something that adds even more "confusion" until reaching the destination of the c# half-diminished 7th chord with added P4th. A somewhat "temporary complacency" is felt in the next measure (12), with its root position f# minor chord. Each "five" measure progression has as a sixth measure a beautiful major or minor chord in root position as a transition into the next progression. Maybe the protagonist is still holding on to a very "slight" bit of reality within his world of "madness" and "confusion" (Example 8.1).

Once again, the piano, with the addition of the cello playing two note harmonics anticipating the forthcoming harmony, begins with a single note. Instead of F#, the piano starts with an A in measure 13, adding a Bb, then an Eb, and a Db in the right hand while the left

hand anticipates the 5th and 3rd of the C major chord that is to come as the transition to the next progression. In measure 19, progression number four also begins with the pitch A, but in the left hand, and notes are added within the octatonic scale until the progression to an f# minor 7th chord is reached in measure four. By the fifth measure of this progression it becomes an f# half-diminished 7th chord. “Reality” is shown in an additional sixth measure of F# major in this 4th progression. This sense of perceived continuity in the piano—of a typical “five” measure progression with an additional measure of a traditional major or minor chord—is broken in the next few developments.

The *Poco più mosso* at measure 25 is the first time that the pizzicato of the cello and the piano are of the same harmony. The cello plays together the root (Eb) and fifth (Bb) of what is to be “layered” in the piano in three short measures to become an eb minor 7th chord. An f# minor 7th chord in the next measure then quickly “dissolves” to the 5th (C#), and is rebuilt. A traditional c minor chord then occurs in measure 32 before the start of another progression.

The next progression is only four measures in length, beginning with the 7th (E), adding the root (F#), adding the 3rd (A) and, on the 3rd beat of the same measure, the 5th (C#), forming an F# major 7th chord at the 4th measure. Going forward, a series of traditional major and minor chords in the piano, with the cello continuing to play major fifths in harmony with the piano, lends support the protagonist’s further “confusion” and “madness” (Example 8.2). The vocal line becomes extremely “disjunct,” with the protagonist uttering only a word (or, at the most, two) before pauses of varying length and leaps of up to an augmented 11th. This stream of interrupted thought comes to a close at the place of “mit dem Ohr meiner Liebe” (with the ear of my love), after the sobbing of the cello on the word “Liebe” (love).

Example 8.2: mm. 38-49

38 Tempo I

Ich frag - te, kei ne Ant - wort lief mir ins Netz. Ich horchte

Ich frag - te, kei ne Ant - wort lief mir ins Netz. Ich horchte

arco (milder Klang) *mf* pizz.

Tempo I

(Oberstimme hervor) *mf* *sub. p*

44 diminuendo e ritardando

mit dem Ohr meiner Lie be.

mit dem Ohr meiner Lie be.

arco (rauhes Klang) *mf* *espress.* *f* *lunga*

pp

Mr. Reiter here uses a chord sounding very much and having the same structure as Wagner's "Tristan-chord". If you place the notes in order beginning with A, C, Eb, G and spell them enharmonically, the chord's intervals include a tritone, an augmented 6th, and an augmented 9th, resulting in a half-diminished 7th chord (Example 8.2).

The remaining accompaniment in the piano consists of only two chords: one comprising a tritone in the right hand and an e diminished chord in the left hand, the second of which could be re-spelled as an f# minor 13th chord (F#, A, C#(Db), E, D#(Eb)), alternates with the e diminished chord (Example 8.3). These two alternating chords have a very noteworthy relationship in that combined they include all of the pitches in the octatonic scale E, F#, G, A, Bb, C, C#, Eb. They could also be significant in that both of them, after the climax of "Liebe," have "**five**" notes, again possibly symbolic of "Fünf (**five**) Ohren". The knocking on the resonating body of the cello in the last measures of the Lied repeats the rhythm of "keine" (no), but also Mr. Reiter intends to show "that we get an "Antwort" (answer): a response from a spiritual world, before or behind us."⁶⁸

⁶⁸ Herwig Reiter, E-mail message to Mark Stingley, February 3, 2017; trans. by Mark Stingley.

Example 8.3: mm. 50-61

50 a tempo

Kei - ne Ant - wort, kei - ne Ant - wort, kei - ne Ant - wort,

Kei - ne Ant - wort, kei - ne Ant - wort, kei - ne Ant - wort,

Mit dem Finger auf dem Resonanzkörper geklopft

pp *p*

a tempo

mp

55 dim. e rit. al fine

keine, keine, keine.

keine, keine, keine.

dim. e rit. al fine

CHAPTER 6: CONCLUSION

Since being introduced to Herwig Reiter's music, I have become convinced that the 5 *Lieder nach Texten von Friedrich Nietzsche* for baritone, piano, and cello are worthy of serious attention and regard. Reiter is a composer of profound intellect and talent, with Friedrich Nietzsche's text being his musical guide.

In the preceding chapters, I have discussed and investigated Reiter's five Lieder by undertaking a wide-ranging study of the score and a thorough examination of many books and sources about the poet, Friedrich Nietzsche. The opportunity to interview the composer in Vienna enabled me to gather an abundant amount of insightful information from Mr. Reiter pertaining to his development as a composer, his thoughts on Nietzsche, and his compositional process. An extensive theoretical inspection of the score combined with a literal translation aided me in developing a clear understanding of each Lied.

From the singer's perspective, pedagogically speaking, the five Lieder present many difficulties. Firstly, the vocal range is quite extensive. The baritone must sing from G^{#2} to C^{#5} over the course of the five Lieder. In the last one, "Fünf Ohren", all of the upper notes from A⁴ to C^{#5} are to be sung with a very secure and technically refined falsetto. A vibrant and resonant low tessitura is also demanded of the singer, especially at the end of "Die Krähen schrei'n". Secondly, the singer needs to be able to change from the *dolce, tranquillo* demands of "Nun, da der Tag" to the strong, declamatory, *agitato* singing of "Die Krähen schrei'n", then back to the *molto legato, larghetto* requirements placed on the singer of "Venedig". The great vocal leaps in "Fünf Ohren" (such as G³-C^{#5}, E^{b3}-B^{b4}) also require that the singer have an exceptional vocal technique. In addition, the singer should possess very advanced musical and aural skills. Often, Reiter requires the singer to take the pitch of his entry some distance away from the preceding

piano or cello part. Also in regard to pitch, the vocal line is most often independent of the cello or piano parts, requiring musical confidence from the singer. Lastly, the singer must have a very secure sense of rhythm and be able to maintain a consistent “inner-metronome”, especially during “Die Krähen schrei’n” and “Fünf Ohren”. From a teaching standpoint, I highly recommend that the singer work extensively on the vocal line independent from the cello and piano, using a metronome to establish and maintain a steady pulse. First with a fixed syllable (such as “da” or “ta”), then adding Nietzsche’s text in rhythm, and only then progressing towards the addition of pitch.

In programming the *5 Lieder nach Texten von Friedrich Nietzsche*, these Lieder could be paired with a group or cycle of Lieder from the standard repertoire, such as Schubert’s *Winterreise* (or portions thereof), or with Lieder of a more contemporary vein, such as Wolfgang Rihm’s *Sechs Gedichte von Friedrich Nietzsche* (Six Poems by Friedrich Nietzsche). Also, a more musically astute audience would be more inclined to receive, comprehend and appreciate the depth of Reiter’s five Lieder. By using my thesis, I hope that future performers of Reiter’s Lieder will have a wealth of material to use in their own program notes, in conjunction with direct dialogue with the audience.

It is also my hope that this comprehensive study and analytical exploration of Mr. Reiter’s *5 Lieder nach Texten von Friedrich Nietzsche*, published by Musikverlag Alexander Mayer – Wien, will prove to be a valuable future source, both to students and performers of this work. Above all, through my own efforts I hope in the not-too-distant future to promote Herwig Reiter’s vocal music to a broader audience, thus inspiring him to write further significant works for solo voice, and further vocal chamber music, in the future.

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APPENDIX A: AN INTERVIEW WITH HERWIG REITER: 1/6/2016

- In the apartment of Professor Walter Moore in Vienna, Austria composer Herwig Reiter and I had the following conversation (transcribed and translated into English by Mark Stingley from the original German audio recording):

Mark Stingley: Why and when did you begin to compose for the first time?

Herwig Reiter: Why I started composing?

MS: Yes.

HR: Well, that is not a difficult question as I think I would say that there are genealogical reasons. My father was a composer, and my older brother as well. They are both already dead. They were very well known and also won prizes and all sorts of things. I would see my father composing, and that made an impression on me, so, when I was about eight years old or thereabouts, I composed my first piece.

MS: Only eight years old?

HR: The "Hexentanz" (The Witches' Dance). My parents liked it and so they said, maybe not in so many words, but they said, "we will have to let this boy get some training". But it did not happen. Then I was in the Vienna Boys' Choir, after that in school, later I became the conductor

of the Boys' Choir, and then I started teaching in a school. I no longer composed because when I was about 18 years old, I found out about serial music. Then Stockhausen came to Vienna and showed us what he was doing. It made a great impression on me, and so I also started trying to write music like that. I had earlier composed a great deal. I composed every afternoon as a child and so, from twelve to eighteen years old onwards, I would sit there dutifully and produced many pieces. And yes, then the serial music turned up, and I tried to do it, but it did not work out for me. I liked hearing these pieces, like "Gruppen für drei Orchester" (Groups for three orchestras) by Stockhausen and others by composers such as (Henri) Pousseur and (Luigi) Nono and God knows what else. These were respected composers, but I could not do it, and I thought, "Okay, I am probably the only one in my family who cannot compose, and if I am not going to compose, then I want to play the piano and conduct!" So I tried to make a go of it as a pianist and did a lot of accompanying people and things like that, I mean not playing solo piano concerts but instead working as an accompanist. Then I got into conducting and stayed with that, and until about ten years ago, I was still conducting a good bit. I conducted my last concert in Tokyo.

MS: Okay.

HR: Yes (laughs)

MS: Conducting choral concerts?

HR: No, no, no, that was an orchestra. I was very well known as a choir conductor in Austria.

MS: I have heard that!

HR: I am not as well known for conducting orchestras, but I have actually almost done more orchestra conducting than choir conducting in my life. They happened after each other, as it were. I was a choir conductor first. Then I gave my choirs that I had founded and the responsibility to younger people who, in my opinion, could do it better than me. After that, I started conducting orchestras.

MS: Fantastic, yes.

HR: And then, suddenly, while I was vacationing on the Greek island of Samos with my family, I started to compose again. The family was at the beach, and I was at the house under the pergola... I liked it there, it was fairly close to the ocean and, yes, it was a beautiful place, and I started to be curious about how it would sound if I began to compose again. In the meantime, I had performed many radical, modern pieces. I was, for instance, friends with Anestis Logothetis, who was composing graphical music. He had, well, graphical symbols that you followed within the music. I prepared many things for him, and I had been thinking, if I start composing again, then it will turn out something like that. But it definitely did not! It turned out to be exactly like it was when I quit at eighteen. I started up in the same way with my octatonic rows that I had developed then, and which Messiaen was also using in that period. So, I started up again, at 53, started to compose again, and my thought was, I do not care at all if it gets performed or not, or who likes it or not. I want to write music again now, and I will write it in a way that pleases me,

and I don't care about anything else. And I was absolutely astounded when the pieces received immediate recognition and were performed immediately. I was instantly integrated into the composer scene again, one could say, and it was going well. I am not one of the really famous composers, but people know me quite well in Austria.

That makes me feel good. (Laughs)

MS: And why did you choose the poetry of Friedrich Nietzsche to set your 5 songs?

HR: Of Friedrich Nietzsche? I think that it had something to do with when I was young. By which I mean that; when I was eighteen, Friedrich Nietzsche was the last poet I wanted to set to music. You know? Then I remembered at 53 years old, these poems, and I knew that they were outstanding, so I got them out again. Nietzsche, for that reason. I like Nietzsche, also as a philosopher, but not as much as Nietzsche the lyricist. I find the ideas in his philosophical works interesting, but I do not think that they are correct, only interesting.

MS: Yes, interesting. I think his poetry and his music are underappreciated and they obviously haven't received the same attention as his philosophical work.

HR: Yes, in the world of his thoughts, he is fantastic. And Nietzsche is an unbelievably good poet. He did not write a lot of poems, but the ones he wrote are, for me, absolutely first class.

MS: I understand.

HR: And they motivated me to start composing again. And Nietzsche has not been set to music very much. Well, the first Lied was set to music by Hindemith and so on, and then, Mahler set some Nietzsche lyrics to music at some point. Yes, he has been set to music a little, but not so much. The Zarathustra work, by Strauss, is not a case of setting lyrics to music: it is a work that was inspired by the book.

MS: And why these particular five poems by Nietzsche?

HR: Those are simply the ones that I liked the best. It has been said about me that I am better at choosing texts than I am at composing. Most people think that my choice of texts is sensational. I feel that way, too. I like good poetry very much. It is something extraordinary for me. And I hate lousy poetry. (laughs)

MS: All right. These five songs are so different from each other.

HR: I love all five of these poems, and they are all worth doing, they are all very good.

MS: Yes, very good. Especially “Dem unbekannten Gott” (The unknown God(

HR: I love all five of them. “The unknown God” is the best known of all the Nietzsche poems. And rightly so, it is a good poem, but “Venice” and “The Crows” and the first...

MS: “Nun, da der Tag”

HR: Yes, and also “Fünf Ohren”. All of them are really great poems.

MS: And very well composed. What musical influences have affected your work?

HR: To be honest, I have undoubtedly been influenced by very many different things. I was, for instance, madly in love with Bartók for a while, as a young man. My brother and I shared a bedroom, and when we went to bed at night, we listened to all of Bartók’s music and even Hindemith, Prokofiev and Stravinsky and so on. We would “get them into our ears” and would listen to this music for hours. I know many works of Bartók by heart, and many works by other composers. But mainly, I was more interested in the so-called conservative modern composers. I don’t connect very well with Schönberg and Webern, and there are also not very many pieces by Berg that “do it” for me. And Schönberg almost not at all, I must say. Of Webern’s works, I like the first opuses, and with Berg, I love *Wozzeck* and the violin concerto, of course, and some other, smaller pieces. I have also performed these works, a good many of them, anyway. I have conducted *Pierrot Lunaire* by Schönberg in concerts, and so on, I know these pieces very well. I like *Pierrot Lunaire* up to a point, but I do not think it is as great as some people think, it is not that good in my mind. But yes, and I like almost all of the classical composers. I have a weakness for Grieg, and yes, but also for all of the others.

MS: Possibly also for your father’s work?

HR: Yes, well, my father was, without a doubt, the most significant influence on me. And my brother, by the way, because he was a couple of years older and had been composing a couple of years before me, and I played his pieces on the piano and so on. But I think that there were many influences. But actually, I think my music is something that belongs to me, and these influences are not reflected in it. It is a conscious decision on my part, only to compose the music that I want to compose. And it is also funny-- there are, for me, just a very few things that I like so much that I feel like writing them down. Things like a particular progression of intervals, certain very specific rhythms that are not so pounding, but rather more interesting, but in a gentle, mellow way, and then there can be a particular type of instrumentation. I dislike, for instance, these massive Wagner instrumental arrangements immediately upon hearing them. I prefer it when the music is entirely transparent, functioning in layers, where it is possible to hear and understand every step that is taken. So, my orchestral works sound much more transparent than what has been standard practice since Wagner and perhaps a little before that, when people found out that you actually can mix woodwinds with strings so that they play the same thing and so on. For my ears, however, that makes things less clear, and I do not like it. On the whole, I am one of the few people who also criticizes classical music. I love it and that it is beautifully made, that is absolutely not in question. But they were living in another time, and I think that one can hear that time coming out of these pieces. And that time is, for me, not a time for which I have a great deal of sympathy. The revolutionary aspects of Beethoven are, for me, even though it was important at the time of the French Revolution, that is not, for me, a desirable model to imitate, as it were. And this super-niceness about Mozart, sometimes Haydn and also of the pre-classical composers, and this quasi “trying-to-be-happy” from Bach in the construction

of these things. A lot of other things as well that are going into the political realm. I would not want to compose in that way but one should try to live up to the quality level of these people, I find. You cannot get away from the high level of quality that they had by saying things like “that was nothing, old stuff, and now we are starting all over again, and music must be something completely different now.” That attitude does not take you very far, I find.

MS: What is your method of composition? Do you use the piano, or just write it down?

HR: I compose using the piano because it is simply faster to do it that way. Modern music has such complicated chords, which if you only want to deal with it using your inner ear, then you can hang around with one chord for a whole minute before you figure out what it is. Then I say to myself, “oh wait, it must be this one”, and I write it down. It goes much faster that way. Besides that, I compose on the computer as well.

MS: With Finale, perhaps?

HR: No, I use Sibelius. Sibelius can play it back for me, and I can compose it on the piano directly into the program, that is much faster than writing it down by hand. So I do it that way for that reason.

MS: Where do you get your ideas for composition, in particular, the *5 Lieder nach Texten von Friedrich Nietzsche* (*Five Songs on text from Friedrich Nietzsche*)?

HR: That I do not know. I think that I could analyze the five Lieder, and the ideas for the five Lieder come, for the most part, from the text, one could say, but one must say that cautiously. Because, basically what I do is sit down and compose something without thinking about it a lot, and then ascertain that the music is related to the text. I am then utterly astonished at the connections I discover when I quasi-let my, not my whole consciousness, but rather quasi this silly something that is a little further down, not the subconscious, rather the fore-conscious: I let it go to work.

And this part of my consciousness uses the time of falling asleep, in that time something will occur to me or in the night around 5am when I am almost awake. That is the best time when I lie in bed a half hour or so. In that time a lot of ideas fly around in my head, and I can normally use these ideas. I also depend on a kind of coincidence. Personally, I only have a conditional liking for formally designed works.

I insist that the works I write be as logical as a designed work. I don't stop working on a composition until it is entirely logical and before an element in it can be recreated in the same way without it being necessary for me to change 13 tones and the chord and so on. I demand of myself that everything be completely logical and capable of being simply described. My process is not such that I first calculate the design and then write out what I have calculated. But rather, I write and then after seven measures I suddenly see there is a correlation and so on, and because of that, I must proceed in this manner. A sculptor once said that, when he has a piece of stone in front of him, then he sees what is in the stone, and then makes the statue

out of that, one could say out of the stone or the form, making from it what he wants to. I do something like that. It comes, and then I write some of it down, and then I see how it must continue and how it could continue, and then I usually have about ten possibilities.

The trick is that you choose the possibility that makes the most sense and that allows the maximum amount of logical correlations. And otherwise, I believe in chance. I think that there is, inside the composer, or actually inside all human beings, something spiritual, which takes possession of a man when he is doing certain things. That creates good fortune or luck. I do not feel that I am the creator of these things but that I have tried to capture it or have attempted to bring it down. I feel, when composing, that what I am producing was already there. When it turns out good, and it works out, then I think, “actually, all I did was find it”. It is difficult to describe, but it makes me happy. If I want to design something and so on, my colleagues will do that for me. And some of them do it very well, but it is not my way.

MS: Would you explain once more what you told us, while we were rehearsing, that pertained to “Fünf Ohren”.

HR: Yes, quite! Yes, yes, that is because of.... Let me tell you another story.

MS: Yes.

HR: Where you also see that, one could say, somehow... That you are being controlled or

guided. Or sometimes, that is... Yes... It only happens very seldom, and I admit that this is not necessarily all correct or anything like that. I am not an expert on the human mind, but my feeling, and beyond that, I have heard it from many composers, again and again. This is coming from both living and now dead ones, that they had the feeling “I am actually only a kind of medium, someone who writes the music down”.

And that feeling sort of runs along those lines. Whether it is true, I have no idea. But I have experienced some things like that. For instance: I was lying in bed, it was winter, it was fairly cold in the bedroom, and then a melody occurred to me. Strangely enough - I am not a jazz musician - it was a blues melody: (singing). I got this melody in my head, so I thought, “I will remember that until tomorrow. It is way too cold for me to get up and write it down, I will remember it”. I stayed in bed, fell asleep again for a little while, woke up a half an hour later and the second part of the melody comes to me: (singing).

At this point I am starting to get “hot”, and then I thought, “I really ought to start writing this down”. Then the next piece of the melody comes to me: (singing). Then I thought, “I will not be able to remember that in the morning (laughs), I must write it down now!”. I then went into the next room and wrote it down. Then I continued to look at this melody and discovered that it could be done as a canon, with repetition after one measure, after two measures, and, of course, after four measures. But the strange part comes at this point. I then thought that I actually could- I was writing choir music for an Austrian youth choir gathering - I thought, I could actually use that, I just need to put some words to it. Now, I don’t know if you have ever tried to put words

to a piece of music, but if you already have the melody, then there are practically no lyrics that will fit, you find nothing that fits unless you change the melody, well, normally that is how it is. Unless you have a very common type of melody with a very common kind of lyrics. So I thought, “Well, blues, okay, I will give it a try”. I had a collection of poems by Hemingway in the house and had a look to see if one of them would fit the melody. And there, among all of the at least fifty poems in the collection, there was one that fit the melody exactly. Astonishing! So I wrote the text under the melody in English. The title was “Bird of Night” and a pretty dreadful poem. It is about a bird that sits on top of you and rips out your intestines or something along those lines. But the best part comes now. I then put the melody and the text together and made it into a canon. And every point in the text where it says something dreadful, there is a sharp dissonance in the music. Otherwise - completely normal. The lyrics fit the music as though they had been fitted by a master tailor. Do you understand?

MS: Yes, this is all very “insightful” material! (laughs)

HR: At that point, I thought, I can’t do something like that, and no computer can do it either. There must have been some kind of guidance. Or it is an unbelievable coincidence.

MS: Laughs.

HR: And the piece got performed like that. I added another section at the end with a soprano solo and choir accompaniment to round it out with, but the piece was, in reality, the music that had

been given to me.

MS: I think that is very interesting (laughs). What compositions are you working on presently?

HR: I am working on a piano concerto right now.

MS: A piano concerto?

HR: A piano concerto, in fact, it is for Tokyo. A piano concerto with a big orchestra and a piano. That came from my first Japan tour in 1984 with a choir that had been invited by a Japanese cultural association called “Seinenkan”. Seinenkan has 60,000 members. It is enormous, at least in relation to similar things in Austria. There are no cultural associations in Austria that have that many members. And you will find members of Seinenkan in all the cities of Japan, and they are all ready to help you with things. They organized concerts for the choir in the most beautiful concert halls of Japan. So, I was there traveling around with the choir in 1984. Yes, and I have kept up the contact with Seinenkan since then. I have often traveled to Japan with choirs, and then also with orchestras, and Seinenkan has always looked after me. Among the members of the choir, I had two pianists who, one could say, are world famous today: Eduard and Johannes Kutrowatz. Kutrowatz is a renowned piano duo.

MS: Okay.

HR: They usually play four-handed or on two pianos.

MS: Do they come from Vienna?

HR: They come from Burgenland, where I am presently living. My wife worked for them for a long time and still does. At the Liszt Festival in Raiding, they are also directors. The Kutrowatz brothers have, one could say, taken over the project. By which I mean, as I said earlier, that I no longer travel to Japan. Kutrowatz has also been invited to Japan, also earlier, by Seinenkan, and has performed in, what is the name of it, the most beautiful concert hall, it is better known in Japan than here. And at that time, the Seinenkan Council had a hotel in the middle of Tokyo. This hotel will be - no - has already been torn down and will be rebuilt on another location. Or rather, the construction has already begun, is already coming along, and will be completed next year. I mean, no, it will be finished this year, or probably the beginning of next year. And they had, with Seinenkan a big concert hall, where I have given concerts with the choir and also with a Japanese orchestra, that was my last concert. I was over in Japan one more time and did a concert with a Japanese orchestra from Tokyo. In the new hotel building, I mean the new Seinenkan building, where the Association has its offices, and where there also is a hotel. It is one kilometer away, and it has a large concert hall.

MS: How many people does the concert hall seat?

HR: A thousand. I think twelve hundred is the number. I don't know, but it was a big hall with

excellent acoustics, like most concert halls in Japan. Japan is the country of concert halls. They have a man in Tokyo who knows how to build them. And yes, for its opening, this new hall of Seinenkan, when it opens, they want to play something by me. The pianist, Eduard Kutrowatz, and Christian Scholl, who was previously my concertmaster, will partner for violin-piano concerts. Johannes Kutrowatz will conduct, and the three of them will travel over there and attend the opening and perform my Piano Concerto there. Eduard as the pianist, Johannes as conductor and Christian Scholl as concertmaster. That is the plan, and I am almost finished with the piece. It is interesting because it is a mixture of a symphonic composition and a Piano Concerto. Well, it is a Piano Concerto, it is actually in the form of a sonata, well, not only in the first movement, it has only one movement that is about half an hour long, and it is in a kind of sonata form such as you find in the first movements of other works. But it is simultaneously a fairy tale by H.C. Andersen. Andersen wrote a fairy tale that it is possible, sort of, to put into a sonata form. (laughs) Andersen's title is "In the Garden of Paradise". No one knows it. It is a very little-known fairy tale, and I have used it as the basis for the composition.

MS: And it is almost finished?

HR: It is almost finished, yes. Well, it still lacks about 25%, I would say.

MS: And what plans do you have for future compositions?

HR: Ah, not really very many. I have written a great deal, and I want to write a Requiem after

the Piano Concerto. I already have some pieces that are quasi Lieder with chamber music instrumentation. These are solo pieces. Some of them have choir parts, and, somewhere along the way, there will probably be some works for choir.

I am presently looking at texts about people who are looking at the face of death, and how they behave. For instance, one piece is about a woman contemplating suicide and her last thoughts before she takes her own life. I have set that piece to music. A girl wrote a text for me, and I have finished the music for choir and saxophone, and there will be some other instruments, I am not sure which. And I want to add them to it.

And then, I wrote some music about something written by a young girl, Selma Meerbaum-Eisinger. She lived in ... Wif is the present name of the town. (thinking)What is the town's name? Wof, Wif, something like that was its name for a while. I have forgotten the German name. It was a town on the border of the Austrian-Hungarian empire. She lived there and, when she was sixteen or seventeen, she was taken by the Nazis and put into a concentration camp because she was a Jew. She had written poetry before and continued to write. She died in the concentration camp from typhoid fever. Her notes with the poems were saved by her neighbours, I mean her fellow prisoners and they were published in a book. And there are some really great poems in that book. She was related to Paul Celan, who was a famous poet, a German man. I chose two of her poems and put them together. I gave it the title "Epitaph for Selma", a tombstone for this young girl. In it, she speaks of how much she loves life and how much she would like to continue living and of her love for an imaginary young man, probably

someone she knew before. At the same time, she was making notes on the sheets of paper like “I can’t write anymore, they are coming to get me”, and similar things. I set another poem to music in which she describes how much it hurts her, or how much she is suffering and that she cannot any longer..(Reiter becomes very emotional) no, no, I cannot express this.

MS: It doesn’t matter. It sounds like the poetry is very moving.

HR: Well, that is what the choir is singing, one could say. Before that, there is a soprano solo part with a flute part above it and double bass, and then the choir comes in and sings that her death (her end) will soon rise like smoke to the heavens and that she will not be writing anymore because of that. That means, therefore, that she knew about the situation in the concentration camp with the ovens where they were burning the Jews, and she knew that “that will also be my fate”. And this text is combined, then, with the other one, where there are some descriptions of nature scenes and where she writes about her loved one, and of her energy, one could say, her desire to continue to live.

MS: Also very interesting, yes.

HR: That project is also on the way. And there are other things like that in it, where someone says something while facing death.

MS: Is there perhaps something for baritone and orchestra? Perhaps in the future? (laughs)

HR: For baritone, I have songs by Peter Turrini. Do you know Peter Turrini?

MS: No. Is he a poet from Austria?

HR: He is a poet, a dramaturg in Austria, a friend of mine, actually. He wrote poems about his own life, and he called them “In the Name of Love”. When I set these poems to music, there were exactly 57 of them. Now there are already 120 or more. I did 44 of them, and that is a program for an entire evening, it is enough to fill an evening. For baritone, three pianists who play piano, cembalo, electric piano, who are sitting at all kinds of keyboard instruments. Some of the time, they are playing three instruments, but some of the time they are, for instance, all on the cembalo, playing six-handed. When that happens, you have three people sitting at the cembalo and behaving like caged tigers. The instrumentation of the piece changes, there are also drums, in this case, a pretty big set of percussion instruments. And that goes on for 44 songs and describes the budding love and then the first difficulties between the lovers, whose troubles only get worse, and then his being committed for psychiatric treatment. And then the divorce and everything, and then looking back, and he thinks about her, and what he did wrong, one could say. I would call it a cycle of songs with a plot. Very, very beautiful texts.

MS: Sounds like it. I would love to take a “look” at that piece sometime. Is there anything you would like to add or say about your compositions, especially the Five songs we worked on today?

HR: About the five songs?

MS: Yes.

HR: It is one of the first pieces I did after I started to compose again. I began in 1994, and in 1995 I completed these songs.

MS: You have written 94/95 as the compositional date and then the year 2004 below. Did you make revisions or is the final product a new edition?

HR: Well, I did change something, but what did I change?

MS: laughs

HR: I didn't change anything!

MS: Okay. laughs

HR: I don't know how 2004 got involved in this. May I will see which edition that is? I think it was something to do with the mezzo-soprano voice.

MS: Aha!

HR: Previously it was only the baritone, and then I did a version where a mezzo-soprano could also sing the last song.

MS: Okay, I understand.

HR: Let me have a look. (glances at the score) I wonder about that because, since it was also published in 2004, I think that it was published long before 2004. And that one was published in 2004, are you sure of that? It could be. I don't know exactly, no, sorry.

MS: No problem.

HR: That is all?

MS: Yes.

HR: Well, have you gotten enough material?

MS: I believe that I have "lots" to work with. Many, many thanks! The rehearsal was fantastic!!

HR: How do you mean?

MS: You helped me a great deal at the rehearsal.

HR: Well, yes, well yes, (laughs) I am an old teacher, what should I do otherwise?

MS: You look fabulous and in excellent health! May I ask how old you are?

HR: I am 75, well, I will be 75. I am 74. I will be having my 75th birthday.

MS: Hopefully, you will have many more years in which to compose.

HR: Yes, I should really do all the things that I wrote by hand, that was until about 2005 or 2004, I was writing everything by hand, and then I went over to Sibelius. And the handwritten music should be, well, if they are not printed, I should write them out in Sibelius. That will give me something to do for years! (Laughs) In the beginning, I really composed a lot. That was like when a volcano erupts, you know? If you have kept something inside of you for a long time, and then, suddenly: everyone was laughing at me because I suddenly put so many things into the marketplace. Laughs

MS: Many, many thanks to you.

HR: You are very welcome.

MS: It has been a pleasure.

HR: Yes, it has. I like the way you sing very much, I must say.

MS: That makes me very happy to hear that.

HR: It is very beautiful, expressive and your German is quite good. Very good!

MS: Can I get that in writing? (HR: Laughing)